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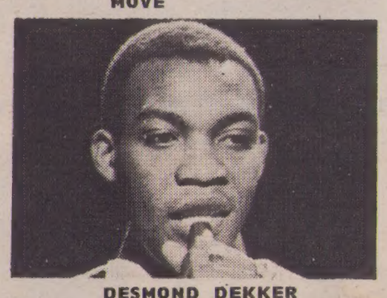
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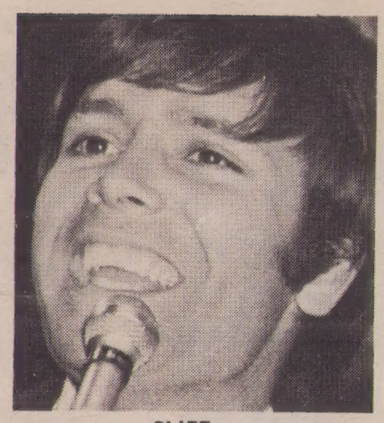

CLIFF

TONY BLACKBURN

# THE BIG EVENT OF THE YEAR

## Stars get ready for another talent packed NME Poll Concert

**IT'S here again — NME Pollwinners' Concert time! And once again presenter Maurice Kinn has lined up a star-studded galaxy of pop talent to thrill the 10,000 fans who will throng the Empire Pool, Wembley, from 2.30 pm (doors open at 2) until 5 pm or after on Sunday afternoon.**

No less a thrill for the artists, they are busily thinking out what they will wear and what they will sing or play on this momentous show.

And as usual, fans will come from all over the British Isles and Europe and even America for the great event. On this page we picture some of the stars who will be on view and more are named on the centre news pages.

Also our reporters have been taking facts from the stars about Sunday and here are some of the things they have discovered . . .

**Bob and Earl** are sure to attract a lot of attention. "Harlem Shuffle" has given them their first sweet smell of success in Britain, six and a half years after the record was recorded! Naturally, they will be performing "Shuffle" and their forthcoming single, "Dancing Everywhere."

### Best record?

**Desmond Dekker** has not quite managed to spread his fantastic success story of 40 No. 1 hits in Jamaica over the rest of the world. But he has had two big hits in Britain, and he'll be singing them both at the concert, accompanied of course by his group, the **Aces**. The songs are of course, "007" and his recent chart topper, "The Israelites," which many are saying is one of the best records of the year so far.

And if he gets those two over quickly, Desmond has promised to perform his own version of "For Once In My Life," which has proved very popular on his club and ballroom dates all over Britain.

No prizes for guessing what number lovely colleen, **Clodagh Rodgers**, will be putting all her heart and soul into. "Come Back And Shake Me" gave Clodagh her first hit after trying for eight years. Needless to say, she's had to sing the song nearly every night since it got into the charts, but she doesn't mind! Clodagh will also sing the former Four Tops' hit, "Without The One You Love."

"To get to the Concert," quipped the lady at their manager Peter Gormley's office, "**Hank Marvin** will be travelling by tube and **Cliff** will be going by Zeppelin. And they'll both be missing a good Sunday lunch!"

In reality, both Cliff and Hank will be driving from their homes at Totteridge, outside London, and they'll probably eat a slap-up meal in the special artists' restaurant set up at the rear of the mighty Empire Pool stage.

Cliff plans to open a fast-moving act with his classic raver "Move It," and will then move into "Good Times," "The Day I Met Marie," "La La La La La" and close on "Congratulations."

Hank — appearing solo for the first time at any NME Poll Concert, if not at any stage show — will perform "Lara's Theme" and his recent single, "Goodnight Dick."

According to the dry-humoured **Mike McGear** of **Scaffold**, the "Thank U Very Much" — "Lily the Pink" hit-makers plan to zoom to the NME Concert by butterfly and hedgehog!

Nearer to the truth is the possibility that they'll be travelling up by train and road from Norwich University, where they have a show tomorrow (Saturday), and then leave London on Monday morning for another show at Cardiff University.

Mike says that Scaffold haven't yet made up their minds about their act at Wembley, but they'll try and very quickly squeeze in some poetry and a Mike McGear solo!

The **Love Affair** are bombing down the A1 from Aberdeen to make the NME poll concert where they will sing their two big hits "One Road," "Everlasting Love" and a "fast, rocking surprise number."

MARMALADE

HANK MARVIN

### Marm's dash

Directly after their appearance, **Marmalade** will dash off back home to Scotland for a week-long tour which has already attracted a huge amount of attention. The night before the concert, they play at a big pop festival in Nottingham. Their numbers will be the chart-topping "Ob-La-Di Ob-La-Da" and "Loving Things."

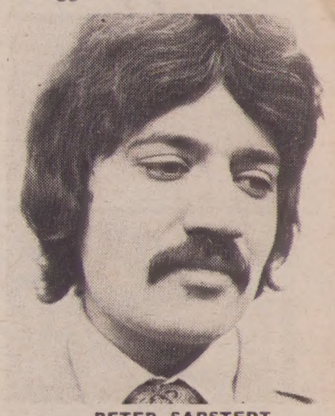
Travelling to Wembley with Marmalade will be **Move**, who are also guesting on the Nottingham show. This will be the Move's first poll concert appearance with **Ricky Price**, who replaced Trevor Burton some weeks ago. An odd choice of song for a group which is best known for its wild ways is George Gershwin's "Summertime," but the boys will also play their recent hit "Blackberry Way."

The **Tremeloes** finish cabaret in Birmingham on Saturday, appear at the concert on Sunday and leave for five days of concerts in Germany on Wednesday, so they won't be getting much rest. They plan a medley of three hits — "Hello World," "My Little Lady" and "Suddenly You Love Me" — which will run on into one another.

An interesting point about all three groups is that they all hope to go to Russia in November and will definitely appear behind the Iron Curtain in Poland during the autumn.

Though the Bee Gees aren't booked for the poll concert, it's a fair bet that Maurice Gibb will accompany **Lulu** and, who knows, he may even play piano for her during one of her four numbers. She is singing "I'm A Tiger," "Boom Bang-A-Bang," "Suddenly You Love Me" and the Bee Gees' own "I Started A Joke."

The Empire Pool car park will lose a fair amount of space thanks to the **Amen Corner.** All seven members of the group have their own cars and love driving them to gigs — Sunday is a perfect opportunity for the boys who live quite nearby in Harrow. The Amen's numbers are "Twice As Nice," "High In The Sky" an "Stagger Lee."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LEVI'S INTERNATIONAL

# MARY'S SONGS MUST HAVE MEANING

**IF I'd ever thought that five weeks of slogging around Britain on a package tour would have turned Mary Hopkin into a hardened show-biz-type, then the thought was dispelled when we met to celebrate her No. 2 position in the NME Chart.**

Toasting No. 1 might have had a more newsworthy ring to it, but Mary's Beatle bosses hold that exhalted position and she said that, in honesty, she didn't really feel choked at being held back from the top of the Chart by "Get Back."

"After all," Mary told me, as gentle and soft-spoken as ever, "just being successful is what matters. Being appreciated as a singer. Whether it's No. 1 or No. 2, it doesn't make much difference.

"My voice is what concerns me most and that's what upsets me if I'm on stage and things go wrong. I don't storm off, though — as somebody wrote recently. That was stupid, because it gave the impression I have tantrums . . . which I don't!

"What happens is that I come off suddenly after my act and usually blame myself, not anybody else, if something is wrong. I get nervous and depressed. You don't catch me yelling at everybody."

Is being interviewed a drag? I asked.

**"No, not when people ask sensible questions. But I hate talking to people about clothes and make-up and boyfriends.**

"I think, how on earth is that going to interest people. I suppose I do have to answer questions about myself as a person, because people want to know about me. But that's getting things in the wrong order. It's the *music* that's most important.

By ALAN SMITH

## Means most

**"Talking about music, there's no doubt about it: 'Those Were The Days' is the song that means the most to me of all the tracks I've ever recorded.**

"Not that I'm going to cling to the past, because I've only just started. And if I was content in a year's time to sing the same things then I'd never get anywhere, would I? I'll never be satisfied with what I do. I'll always want to improve.

"I want to get my voice right, so I never have to worry about it. I don't mean worrying about it technically, because I don't worry about those things. I'd rather just sing a song as it happens. That way you get the feeling — the emotion.

"I never want to record or sing anything with words that don't mean anything. I don't like nonsense songs.

## Special

"This is why I like folk songs. They often mean so much and there's also something in me that brings out a special feeling when I sing them.

**"I'm just not on the pop wavelength. That's why I can't sing pop songs . . . because they don't mean anything to me.**

"'Goodbye', for instance, doesn't mean as much to me as some other things I've sung. It's a lovely tune, but the words don't really mean anything.

"Perhaps they do mean something to me — but it's not something I'm trying to say inside.

"Some of the songs I *do* like in the Chart at the moment include 'Windows Of Your Mind.' I haven't listened to the words right through, but it sounds a sort of *special* songs. The strength of it seems to be in the words.

## Love songs

"'Passing Strangers' isn't the kind of thing I mean, because although it's meaningful, it's more of a straight love song. I'm not saying there's anything wrong with love songs . . . but you know what I mean.

**"I have so much to be thankful for, but do you know the only thing really worrying me right now? That I might get involved so much in my career that I find myself committed for the next ten years . . . and to things I may not want to do!**

"I don't like to be tied to contracts. I hate pieces of paper tying me up, particularly more than six months ahead at a time.

## Stupid

"That kind of thing is stupid, because your attitudes change, the things you do change, and you might find yourself having to do something you don't believe in any more.

**"What I always want in life is to do things I believe in, there and then. I want to be completely honest. I want to satisfy myself. And I want to be able to say 'Goodbye' exactly when I want to."**

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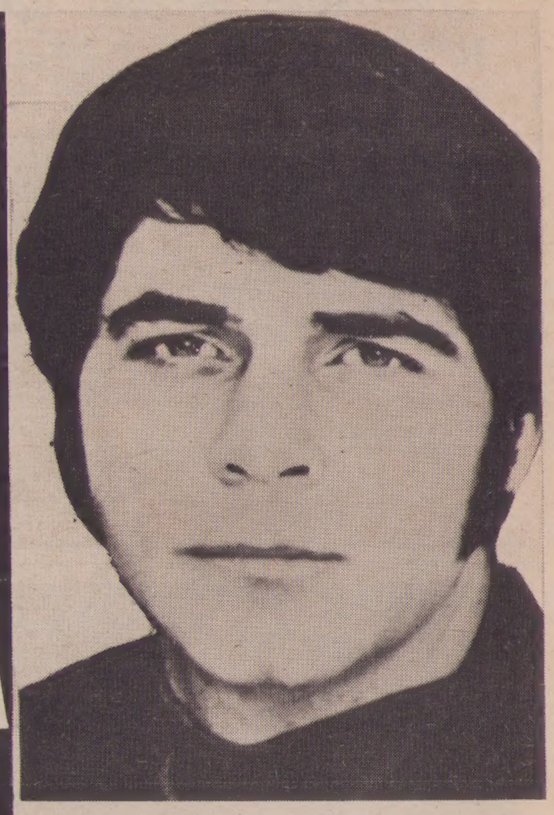

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# Presley signs for cabaret!

On the site of the world's largest resort hotel — the Las Vegas International International vice-president ALEX SHOOFEY (left) and entertainments manager BILL MILLER, whose son records the Rolling Stones. —ELVIS PRESLEY signs the contract for his historic stage come-back with

**CHRIS HUTCHINS, former NME news editor and now an ace publicist, reports on a meeting in Las Vegas with Colonel Tom Parker, who says**

# ELVIS WILL NOT BE AVAILABLE FOR SUCCESSION OF PERSONAL APPEARANCES

**WHEN Elvis Presley sets foot on the stage of the International Hotel in Las Vegas early in August, don't expect the momentous event to mark the return of the rock 'n' roll King to be a succession of personal appearances throughout the world.**

His manager Colonel Tom Parker told me in Vegas last week: "We get lots of offers for Elvis but to be one of the opening attractions at what will probably be the world's greatest hotel seemed like a great idea."

Elvis would, in fact, have been THE opening attraction (Barbra Streisand now preceeds him) but the deal, which I first heard of last November, took six months to complete.

The men who pulled it off were Alex Shoofey, executive vice-president of the £24,000,000 hotel, a long-time friend of the Colonel's, and entertainments chief Bill Miller.

I had dinner with the Colonel and Alex Shoofey in Las Vegas just before they went into a ten-minute meeting at which they signed the comparatively simple two-page contract which will bring the all-time singing legend face to face with live audiences again.

The Colonel had arrived from Los Angeles, complete with his "mobile office" — a small brief case containing an ample supply of Elvis photographs, calendars and record lists!

## Joke about Tom

"If you have a larger photograph of Tom Jones than the one you gave me before then I have a first class space going on my wall for only 50 dollars a week," he joked to me.

Then, in Mr. Shoofey's office at the Flamingo hotel, just a mile from the still uncompleted International, the history-making deal was closed.

Of one thing you can be sure — it was not the money, enormous as it is, which has lured Elvis back to the stage. The time and the place had to be right. The Colonel decided that this summer and the International were the magic combination.

During his four-week stint at the hotel, Elvis will live in the Imperial Suite on the 13th floor, a palace in itself with an 80-foot long lounge from which he can look out over the Nevada desert.

His contract provides for a maximum security guard to protect him from over-zealous admirers while he is on stage, or in the suite, or travelling between the two.

If the remaining building work takes longer than scheduled and the hotel's July 2 opening is delayed, so too will Elvis's season, so no film commitments have been set to follow it.

Elvis will have nearly three months off before the big day.

His closest friend, Joe Esposito, told me: "He won't start thinking about the act — what he's going to wear and what he's going to sing — until we have finished the picture he's on now. Then there'll be plenty of time to plan it all carefully.

"No, he's not nervous. The first two or three nights he'll get butterflies but Elvis will take it all in his stride."

Other dates to follow? Unlikely. I get the impression that the Colonel is regarding big-time cabaret as the new phase of Elvis's career but after the International where do you play him without going down?

Certainly Parker seemed unaware of the reported British offer for Elvis to star in a concert at Wembley Stadium, singing in a "goldfish bowl" which would magnify him for the benefit of the distantly-seated audience.

"They would have to pay our gold fish bowl prices for that," said the Colonel drily.

I took the bit and asked him to explain. "That means if they magnified Elvis ten times we would want ten times the fee," he answered laconically.

I should have known!

## EL GETS 50 Gs FOR 'NO SHOW'

COLONEL PARKER has just collected fifty thousand dollars (£20,000) for Elvis NOT to appear on television! After declining a network offer for El to do a TV special for them, he told the producer that he was considering an offer from another network.

"Oh no," bemoaned the producer. "Well," said the Colonel, "I tell you what I'll do. We won't do the special for you yet awhile, but for $50,000 you can buy his exclusive television' services for the next ninety days. That way you make sure he can't work for the other network."

The producer paid up.

## Eric-Steve to tour USA in July

**ROBERT STIGWOOD arrived in New York this week and confirmed that his new supergroup, featuring Eric Clapton, Stevie Winwood, Ginger Baker, with the addition of Ric Grech, formerly of Family, will hit the road for a series of dates here, beginning in July.**

The group, playing three nights a week, will receive a minimum of $25,000 a concert against a percentage of the grosses, ranging from 60-70 per cent. They have already been offered at least one known date at $60,000, and Stigwood is currently finalising the tour with his American representatives, CMA.

And there **will** be an album release. With 14 hours of tape in the can and the group consistently in the studio, the first LP will be announced very shortly for release on Atlantic.

### ROCK FILM

PLANS are being finalised to film, in a new triple screen process, "The Truly Great Rock And Roll Revival," which is to be held in New York during the coming summer.

Several old time rock stars have already verbally agreed to appear both at the Festival and in the movie, which will be turned into a special for network television.

## AMERICA CALLING

These include **Chuck Berry, Bill Haley** and the **Comets, Little Richard, Jerry Lee Lewis, Platters** and **Bo Diddley.**

### SUMMER SHOW

NEW YORK looks like having a series of summer music festivals, at Central Park, Westbury Music Fair, Madison Square Garden and a string of concerts at Forest Hills.

The **Monkees** trio, but with the addition of an all Negro band (formerly with the **Ike** and **Tina Turner Revue**), will kick off the Forest Hills summer dates on June 21. **Davy Jones** recently stated that the trio "will always remain together," even if they do things on their own. The group is also reported to be expanding their present 90 minute show into a super 2½-hour one, which will include a great deal of comedy.

On subsequent weekends at Forest Hills are **Dionne Warwick** with **Sam** and **Dave; Janis Joplin** and **Richie Havens; Blood Sweat** and **Tears,** the **Bee Gees,** the **Fifth Dimension** and **Peter, Paul** and **Mary.** There are several gaps which are currently being set.

### GOLDEN DON

DONOVAN has just won his second Gold Disc for his latest album, "Donovan's Greatest Hits." His first was for "Mellow Yellow." The present album, of course, is full of past Donovan chart successes, including "Season of the Witch," "Sunshine Superman" and "Catch the Wind."

The Scottish minstrel, reported to be taking life easy on his island off the coast of Scotland, will return here in September for a month long coast, to coast tour.

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## WHILE IN LOS ANGELES ZEPPELIN AT GARBO HOTEL

**LED ZEPPELIN was encamped last week in two chalets at the Chateau Mar Monte, the plush hotel where Greta Garbo, and more recently Mama Cass, once resided. When I arrived the group was rehearsing for their Friday night concert.**

**Jimmy Page** was feeling very comfortable after one week back in the United States. "America made us," Jimmy told me. "It really did. It takes two or three years to build up a reputation in England, but we came over here as soon as we could and when we went back our success had already been heard of over there.

"I was anxious to get to America; we came as soon as we could," he continued. "I didn't have any confidence in English audiences. No confidence at all. That's because the **Yardbirds** had their biggest success in America and I just assumed it would be the same with us."

Zeppelin, on a five week tour, keeps well up the American LP charts, which makes Jimmy very happy. He doesn't want any single releases whatsoever, but Atlantic Records put out "Good Times, Bad Times," anyway.

"It made them happy . . . they had their reasons," Jimmy said, "but singles aren't important to us. We don't want any. We're the kind of group that kind of 'plays out.' A track can go for eight minutes one night and 20 minutes the next. You have to be kind of sophisticated to do a single. You have to stick to what you've done on a record, but we're not that way. We like to really soar."

Has America been toured to death, as many musicians say?

"I think it's been thoroughly saturated with English bands," Jimmy admitted. "They follow the bag of rushing over after one minor hit record, doing a fast tour, and never being heard of again. The record companies are the only ones making any money off it."

● See LED ZEPPELIN feature on page 6.

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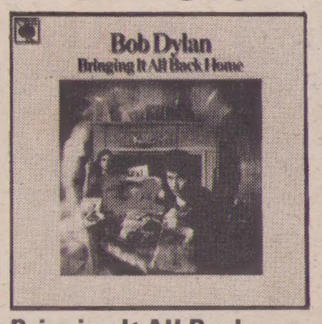


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# Led Zeppelin exceed their wildest dreams

LED ZEPPELIN (l to r), ROBERT PLANT, JOHN PAUL JONES, JOHN BONHAM and (at the back) leader JIMMY PAGE.

**By NICK LOGAN**

**THE success of Led Zeppelin is getting out of hand. The group that Jimmy Page formed when the Yardbirds collapsed about him has exceeded his wildest dreams. All they wanted was to play what they wanted to play, to have a hit album or two if they were lucky and for moderate successes here and on planned visits to America.**

Out of small ambitions has come overwhelming acceptance from the States, a first LP that soared to No 5 in the NME albums chart and packed audiences wherever they play in Britain.

"I'm just amazed," said the friendly, likeable Jimmy Page when we talked before the group left for its current U.S. tour. "I never expected much to happen in England again and what has happened is beyond everyone's wildest hopes.

"Why? Because I thought that there were so many other good things happening here that people wouldn't be interested in Led Zeppelin."

**Now the only disappointing thing for the group is that so many people are finding themselves unable to get in and see them at venues capacity full.**

And, adds Jimmy, there are fans who have travelled miles from their home towns to see them, and even more they've met who have been following the group round the country.

## Proved wrong

Yet Jimmy refuses to accept that they could be even bigger. I think he'll be proved wrong.

We talked over beers in a pub and later in the group's publicist's office and took up our discussion from the last interview on the subject of British venues which, says Jimmy, are partly responsible for the big English group exodus to the States.

**"Most places here they just go to have a dance or to have a drink," he maintains. "Not to listen. They don't care who is on."**

That quote prompted a letter from a NME reader in Newport agreeing with Jimmy's observations and stating that he had hitch-hiked 15 miles to see Led Zeppelin in Cardiff. He had to queue for half-an-hour and then with 30 others was told he couldn't get in because he wasn't wearing the required shirt, tie and jacket.

"Yeah," said Jimmy knowingly when I told him. "It was at one of those lush, chandelier ballrooms and at first they wouldn't let the group in because they didn't have ties. Robert Plant and John Boham had to call the manager to get in.

"If it had been me I wouldn't have had anything to do with it.

**"Then there was a bloke who had come miles to see us and they wouldn't let him in because he was wearing a cravat. Robert got him in."**

A tale of our times indeed, but there's more to come.

"We'd been told that we'd have to do an exact 45 minute spot," continued Jimmy, "and if we went a minute over that was it.

"So we cut it down and when we started the last number, if we'd been allowed to complete it, it would have over-run by six minutes.

"They turned on the revolving stage as we were playing and the deejay came round. The audience was whistling and booing." Jimmy shook his head sadly.

"It was a terrible shame because all they usually get in those places are Mickey Mouse groups and I'd played Cardiff before with the Yardbirds and they were great audiences.

"That sort of thing is just not fair to people who come along to see you.

"There would be more trouble in places like that if you played an encore than if you went off stage early. We won't be doing any more of them."

## Only blot

**Happily, that was the only blot on their first round of live appearances in England which ended when the group returned to America for their second tour there, on four times more money than the first one. "And for a new group we went in for fantastic money then," said Jimmy with a justified gleam.**

A fact I gleaned from our chat was that it was Jimmy who was responsible for Jeff Beck joining the Yardbirds. It was in fact Jimmy, then one of the youngest session men around, who was first asked to step in when Eric Clapton left.

"I was a bit ill actually," he recalls. "I've never been that strong a person and I didn't fancy the idea of touring. So I said no, but I do know the guy for you—Jeff Beck."

Jimmy and Jeff had been friends for years and later did team up for a period of the Yardbirds' life span before Beck left to form his own group.

From session work with the likes of Tom Jones and Burt Bacharach to guitar with the Yardbirds and now Led Zeppelin is a curious transition, but it has served to give Jimmy a wider insight into all aspects of pop than some of his progressive contemporaries who might be accused of a bigoted outlook.

I left Jimmy genuinely concerned about an earthquake which apparently had been forecast for San Francisco at the very time Led Zeppelin were due to play there. "Apparently the forces of fire and water are due to meet there then," said Jimmy, who wasn't treating it as a joking matter.

Earthquakes permitting, the Zeppelin is now taking off.

# MAHARISHI IS

**THE displeasure that was heaped upon the heads of the Beatles as a result of their flirtation with the Maharishi Mahesh Yogi was soon forgotten, they have had done with it and gone on to other things. The Beach Boys, however, are still actively involved with the guru and his teachings.**

It came as a surprise to me when Bruce Johnston told me: "Mike Love went to India last week to make a contribution from the Beach Boys to the Maharishi."

"But I thought that was over long ago," I queried.

"No, no," Bruce replied instantly. "In fact, we're doing a free benefit for the meditation movement in Brighton when we come over."

Why this continued interest in that form of religion? "It works for us," he explained. "It's groovy. A lot of people treat it as a fad; we take it seriously."

That morning, Bruce had been up since 7 a.m., an unusually early hour for a pop star. He had, it seems, been visiting the group's road manager, Dick Duryea ,in hospital.

"He's got a blood clot in his leg," Bruce said. "He fell down on the sailboat that we have. He'll be okay to come to England, though. He may come over a few days before us. We will probably arrive on May 29.

**"Tell your readers that we'll be staying at the Hilton if they want to call us. If they want to drop off tapes to us, we'll listen to them and let them have them back.**

## Tapes sent

"Could you tell all the people that sent us tapes at Christmas that they've all been listened to and they'll be getting them back in June."

Apart from their upcoming British tour, the Beach Boys are getting excited about their new single "Breakaway," which is scheduled for release later this month.

"Brian, Carl and Al sing the leads," Bruce revealed. "It's very good, a bit like 'Darlin'.' 'I Can Hear Music' is not going to be a big, big hit, but very firm. It's done almost five hundred thousand in England."

1969 is going to be a hectic time for the Beach Boys, judging by what Bruce told me.

## RICHARD GREEN talks to BRUCE JOHNSTON

**"You remember all those countries I mentioned last time you called? Well, in addition, we're gonna do Rumania, Yugoslavia and Czechoslovakia now.**

"We're gonna work more this year than ever . . . we have ten days off between June and August, then we go to Australia, New Zealand and the Orient.

"At the moment we're getting our business management and recording worked out. We've bought a travel agency to arrange tours and we're building another recording studio.

"We've never been able to get into our studio, it's always so busy. Did you know the Fifth Dimension's 'Aquarius' was recorded there? So, you see, we're keeping working hard all the time.

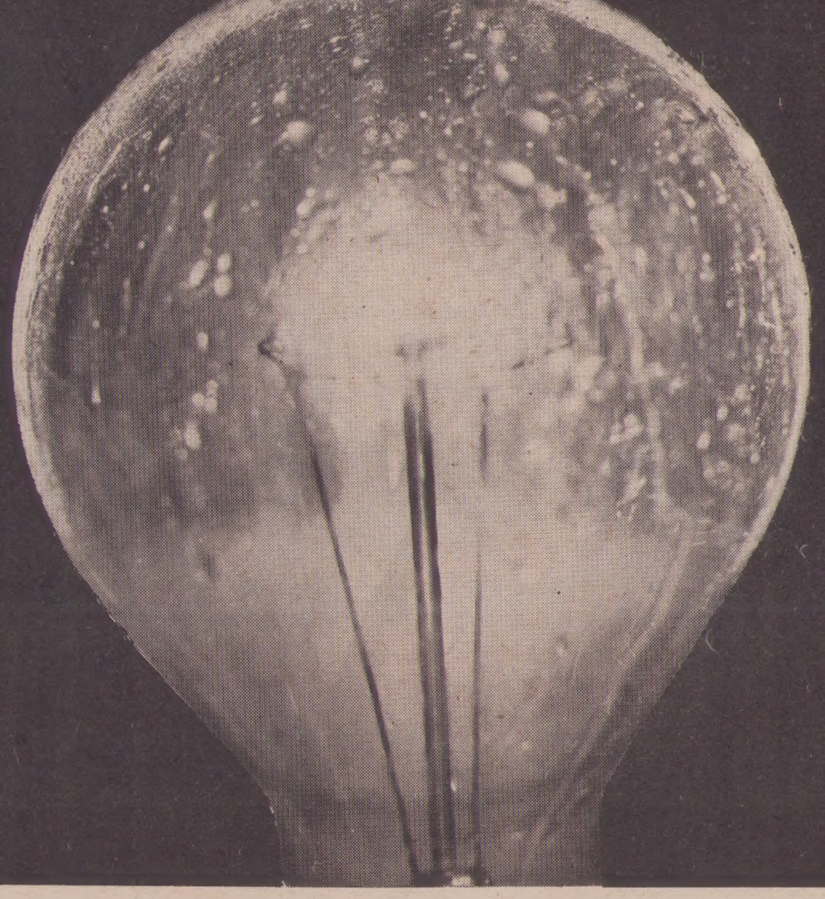
**"People think the Beach Boys make a lot of money. They do, but it goes back into the business, on wages, property and things. We all get enough but we're not as rich as the Beatles."**

Bruce is enthusiastic about the


ILLUMINATE YOUR MIND

NIRVANA
'Oh What a Performance'
c/w 'Darling Darlane'
RELEASED 2nd MAY
WIP 6057

RELEASE 9th MAY
BLODWYN PIG
'Dear Jill'
c/w 'Sweet Caroline'
WIP 6059



RELEASE 15th MAY
ANGLOS
'Incence'
c/w
'You're Fooling Me'
WIP 6061

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# STILL 'GROOVY' GURU FOR BEACH BOYS

BEACH BOYS (l. to r.) BRUCE JOHNSTON, ALL JARDINE, CARL WILSON, MIKE LOVE and DENNIS WILSON.

tour and he told me: "Paul Revere and the Raiders are good bubblegum, you'll like them. I've known them for eight or nine years and I was going to play with them at the time of 'Like Long Hair.' I used to produce them.

"Joe Hicks has been getting standing ovations. He's a coloured soul singer and you'll hear him do things like Otis Redding. He'll probably get a hit in the next six months."

Then he broke off and came back and laughed: "My girl friend who is sitting next to me just passed me a note which says 'Paul Revere is not bubblegum.' Okay, he's bubble-pop then!

"The Governor of Oklahoma flew us to a prison recently and we played to the prisoners. Nobody left during the show. It was a captive audience!" Bruce joked. "We did forty-five minutes, then it started raining. The concert was in the open-air and we were the first big group they'd had for fifteen years.

## Rodeo show

**"We've been invited back to play at their rodeo in the summer. They put on a complete rodeo show to which the public are admitted."**

Then Bruce began one of his things-I-have-to-tell-you routines. It ran as follows: "I was watching the Tom Jones show last night; it is fantastic! The Who were fantastic on it. Their new record is fabulous. I think it'll be number one here.

"Have you heard the new Isley Brothers record? It's their best yet; they're playing it about once a minute.

"There *is* a Brian Wilson and he is alive and well and his wife is having their second child. If anyone thinks Brian Wilson isn't in the group, they're crazy. He's writing lots."

End of quick patter routine and as we say goodbye, Bruce's final comment on the continued popularity of the Beach Boys and their tours here was: "I think we're the Gene Pitneys of the rock groups!"

**Next week**

**JOHNNY NASH**

HERD (l to r) new drummer HENRY SPINETTI, ANDY BOWN and GARY TAYLOR.

# HERD — the group that nearly died

**By NICK LOGAN**

**DESPITE Andy Bown's "Mump," the Herd are alive and playing "underground bubblegum" in the teenage haunts of Britain. For a group that nearly died, they are managing to maintain an air of optimism but nevertheless can't hide the fact that much depends on the success of their single "The Game."**

**In case you haven't noticed the Herd have had a few troubles in past months.**

First there was the dispute with their managers Howard and Blaikley — "A difference in policy" says Gary enigmatically—but that is now amicably resolved. Then they had a miss record in "Sunshine Cottage."

When Peter Frampton left to join Stevie Marriott, the Herd were on the brink of breaking up, but soldiered on — only to meet a further setback when drummer Andrew Steele had to opt out through illness.

I waited for Andy, Gary and new boy Henry Spinetti at their publicists' office — their hired car had apparently broken down.

A caller from what we in the quality musical press call the glossy teenybopper weeklies phoned to ask if Andy's "Mump" was going to affect his work, bringing back memories of the good old days for the Herd when a week couldn't pass without a story or a glossy pic somewhere.

The trio arrived among cries of "Let's see your Mump," Andy deflating our eager anticipation by revealing that it was merely a painful throat infection given it's dramatic name by Gary.

We adjourned to a cafe across the road where the laconic Henry — in a rare burst of conversation — confided that he was fitting in well after three weeks in the drummer's seat.

What were they looking for in the new drummer? "Someone who was smaller than us," answered Andy and Gary in unison.

"We auditioned 150 drummers and he was the only one who could play in time," added Andy.

**Although Andy had premonitions that Peter Frampton might be thinking of leaving, his decision still took the group by surprise.**

"We knew he was tired of playing pop," said Andy. "But he didn't really give any reasons. He just said he had had an offer and he thought it was best for him.

"We were going through a bad patch; we had just come off a miss record and everybody was at a low ebb."

Gary took over: "We thought that with Peter left that would be the end and people wouldn't want to know.

"We talked about calling it a day, but the following day we talked with other people and they all thought it would be silly."

**Would they have him back if the planned link up with Marriott didn't work out? "No," answered Gary. "We would not have him back. I wouldn't like him to come back, and it would be silly to say we would. It would give too much of an air of indecision.**

"But we still see him. We are still friendly with him.

"After the first week there was a kind of empty feeling there but after that week was over it got very good and we began to enjoy it.

"We thought there'd be all these young girls coming up and saying 'Where's Pete?' and it just didn't happen at all."

Andrew's leaving was again an "incredible shock" said Andy. "It was at my house after a gig. He said he had known for a couple of months that he would have to leave the band—but he had tried to keep it secret."

**But this time there was no question of breaking up because, according to Andy. "We had already made 'The Game' and we felt it was going to be a hit."**

"But anyway we have a definite goal now and I'm sure we can make it," added Gary.

Both agreed that it was important for "The Game" to make some sort of impact but I couldn't tie them down on how long they would go on trying for a hit if this one failed.

They did agree that they must have hits. "It's too much like hard work otherwise," said Andy.

**And the final word to Gary: "It's no one's idea of pleasure travelling up and down the country in a van. We could earn more as session musicians."**

I declined Andy's offer to accompany them in their van to Liverpool to find out what he meant by "too much like hard work" and wished them well.

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# TOP SINGLES REVIEWED BY DEREK JOHNSON

## Marvin and Tammi have hit formula

**MARVIN GAYE & TAMMI TERRELL: ✱ Good Lovin' Ain't Easy To Come By (Tamla Motown)**

**THE established Gaye-Terrell formula, with the duo exchanging lines in the verse, then getting together for the chorus. This is a rhythmic soul ballad, intensely delivered, and carried along by a thumping beat and sweeping strings.**

Not quite as good as some of their previous duets — partly because it lacks a substantial melody, and partly due to the poor technical quality caused by an unnecessary excess of top.

**But Marvin and Tammi always inject such feeling and magnetism into their work, and in this case the credits outweigh the debits.**

**COLOSSEUM: Walking In The Park (Fontana).**

Attention, John Peel fans! Here's the latest rave — Jon Hiseman's Colosseum with its debut single. And what an impact it makes, too! A frantic routine that bulldozes along at a break-neck pace, it's soloed with punchy brass, twangs, swinging organ and a piledriver beat. Moves like mad — it left me completely exhausted and in dire need of liquid refreshment!

**BETTY EVERETT: I Can't Say No To You (MCA).**

I find that record publicists tend to overdo their enthusiasm in the hand-outs they circulate to critics. But I'm compelled to agree with whoever wrote the blurb that accompanied this Betty Everett disc.

It says . . . "the sensual Everett voice wrings every drop of emotion from the lyrics of this beaty soul ballad." Quite so! Mind you, it doesn't add that the song itself is very ordinary—and Betty lifts it out of the rut.

**CONSORTIUM: When The Day Breaks (Pye).**

A gorgeous ballad with a descriptive lyric. Opens tenderly, then swells to an enveloping crescendo. Consortium's ear-catching falsetto harmonies are framed in a picturesque scoring of oboe, velvet strings, tinkling celeste and steady beat. Not sure if it's terribly commercial, but congrats to all concerned on producing a lovely disc.

## CALYPSO SANDIE

**SANDIE SHAW: † Think It All Over (Pye).**

**"MONSIEUR Dupont" is not the easiest of numbers to follow, and Sandie Shaw has made no attempt to adopt the same policy. In fact, this reverts to the sparkling calypso-**

**flavoured items in which composer Chris Andrews specialises, and with which Sandie scored a string of hits a couple of years back.**

**This has a jaunty martial flavour, with a fruity brass and trilling flutes — plus an immensely catchy la-la chorus in which everyone can join. A great personality showcase for Sandie, even though it savours strongly of material she's recorded in the past.**

## Dylan more mature

**BOB DYLAN: ✱I Threw It All Away (CBS).**

**SO here it is — the first Dylan single for two years! Admittedly it's a track from his new "Nashville Skyline" LP, but I'm sure that won't lessen the demand for this eagerly-awaited release.**

This is a more sober and mature Dylan, intimately reflecting on a wasted past, in a hauntingly melodic ballad backed by sighing organ and gentle beat.

**It's a beautiful number, and one which will doubtless soon be rated a standard. Even allowing for the LP, it must be a hit!**

**Another track from the Dylan album has been covered by **Marc Ellington** on Philips. It's a jog-along ditty in the Good-Time style titled "Peggy Day."

## Otis revived block-buster

**OTIS REDDING: †I Can't Turn You Loose (Atlantic).**

**AN aura of magic surrounded Otis Redding's name after his untimely death, and for a while his discs could do no wrong.**

But that magic now seems to be slowly dispersing, because his last few releases haven't happened. So now Atlantic re-issues one of the most sensational tracks from his 1966 period. And boy, this one really moves.

**Otis is at his most fervent and inspired, egged on by biting brass and a scorching beat. A real block-buster that'll leave you breathless.**

**NIRVANA: Oh! What A Performance (Island).**

Probably the most commercial and certainly the most exciting single the Nirvana duo has yet waxed. Hares along at tear-up pace, showcasing some scintillating piano and guitar, and a fascinating lyric. Pity the melody isn't stronger.

**BLUE CHEER: West Coast Child Of Sunshine (Philips).**

The U.S. underground group that specialises in excessive volume for the sale of it! This is basically a wild rocker, and Blue Cheer's work-out is enthusiastic and energetic. But apart from a thundering beat, it has little intrinsic merit.

## Feliciano sings Bee Gees

**JOSE FELICIANO: †Marley Purt Drive (RCA).**

**FELICIANO sings the Bee Gees—which, you must admit, is a proposition full of promise and intrigue. And this disc is already a hit in the States.**

Jose brings his jazz-slanted style to this absorbing saga of suburban life, backed by impassioned gospel-

like chanting from a girl group, plus a socking insistent beat.

**The repetitive chorus is nagging and compelling, and the routine builds to an electrifying climax. It'll need plugging, but it's good enough to make its mark.**

## ANDY JOINS CHART BATTLE

**ANDY WILLIAMS: ✱ Happy Heart (CBS).**

**I REVIEWED Pet Clark's version a couple of weeks back, but Andy Williams' disc has only just reached me. It's such a catchy sing-along, with a chorus which registers instantly, that I'm confident either Pet or Andy will click with it.**

Difficult to say which will have the edge, as all depends on the amount of radio exposure they each receive.

Penned by German bandleader James Last, with English lyrics by Jackie Rae, it's one of those songs you simply can't get out of your mind.

**FRANKIE VAUGHAN: The Same Old Way (Columbia).**

A Billy Reid oldie that positively oozes schmaltz, sentimentality and nostalgia. Set to a lilting waltz tempo, with strings and a humming group, it's tailor-made for Frankie Vaughan's highly individual brand of showmanship.

The melody is hummable, the lyric is romantic, and the whole thing adds up to a generous helping of sweet-corn. And although it may be square, it's excellent of its kind. But I doubt if it'll get many Radio 1 plugs.

**TONY BENNETT: Play It Again, Sam (CBS).**

The title song from a new Broadway musical. It's a slowly swaying ballad with a nostalgic lyric, huskily crooned in impeccable style by Tony Bennett, supported by velvety strings and muted trumpet obligato. Reminded me of "One For My Baby." Very torchy and sophisticated. Ideal for smootchy late-night listening.

**REG PRESLEY of the Troggs: Lucinda Lee (Page One).**

This doesn't mean that Reg Presley has left the Troggs — simply that, as a sideline, he's experimenting with a solo disc. Backed by the Larry Page Orchestra, this is a tuneful lilting ballad with a faint Latin hint. Reminded me a bit of "Little Girl." Self-penned, and appealingly handled by Reg. Easy listening.

**✱ TIPPED FOR CHARTS**
**† CHART POSSIBLE**

## Creedence to happen here

**CREEDENCE CLEARWATER REVIVAL †Proud Mary (Liberty).**
**SOLOMON BURKE: Proud Mary (Bell).**

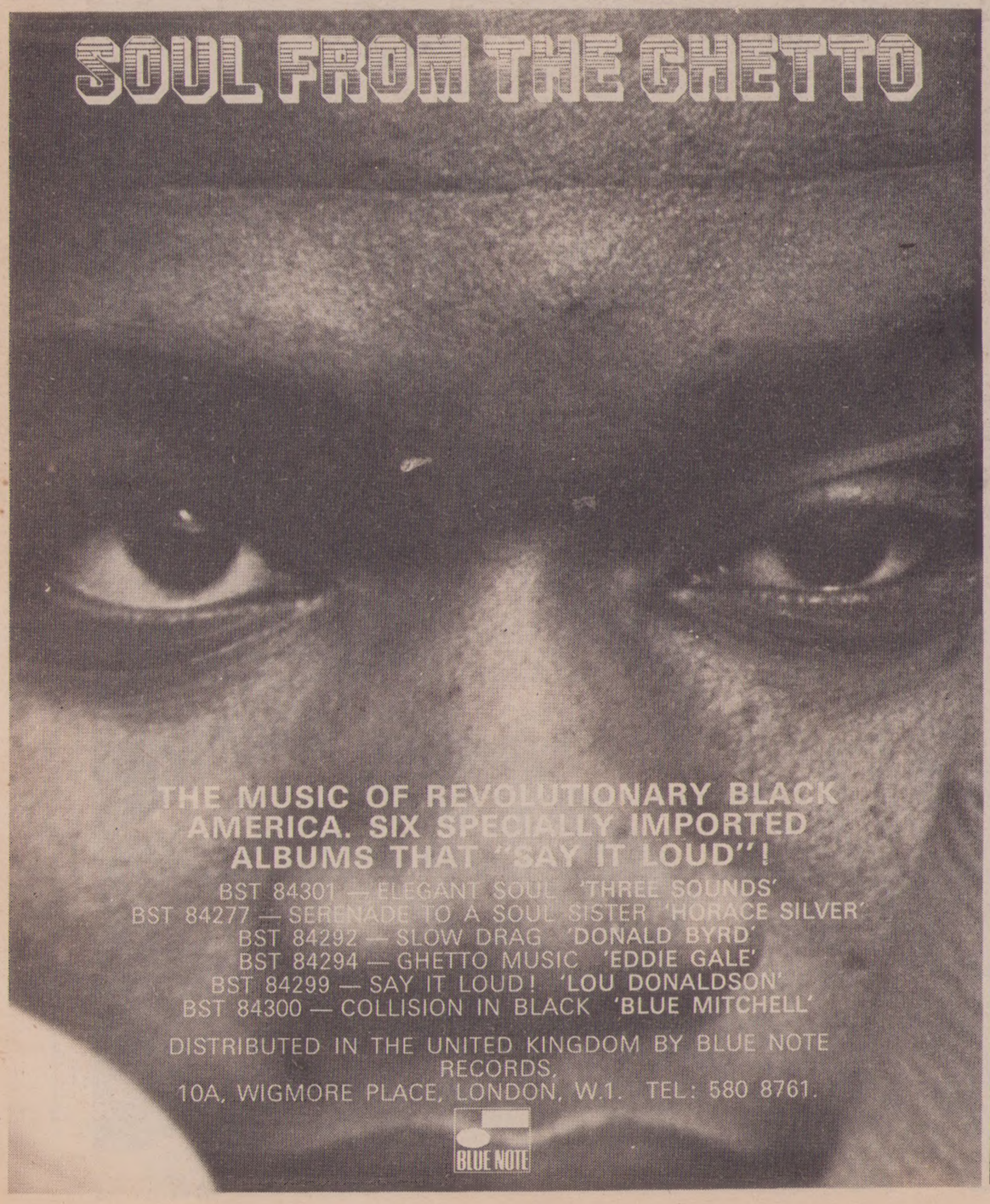
**CREEDENCE Clearwater is a four-piece American group whose music is a blend of pop-rock, blues, soul and the Cajun sounds of New Orleans. It recently topped the U.S. charts with this story of a Mississippi riverboat, penned by group member John Fogerty.**

It has a driving urgency, an infectious jangling sound and an undeniably commercial appeal.

**Solomon Burke's cover is more in the straight soul idiom and, whilst very commendable, somehow lacks the authentic Louisiana feel. Got a feeling that the original version could well catch on over here—it certainly deserves to.**

## Recommended

A touch of voodoo from "Hair" star **Marsha Hunt** in the exotic tribal-like "Walk On Gilded Splinters" (Track) . . . A full satisfying sound from the **Brotherhood** in the snappy "Paper Man" (Phillips), an above-average disc . . . The hard raw sound of the **Misunderstood** in "You're Tuff Enough" (Fontana), with its inspired and fervent Steve Hoard vocal and Hendrix-like guitar played by Glenn Campbell . . . An unusual scoring and some rich reverberating guitar sounds support the ear-catching harmonies of **Mandrake Paddle Steamer** in the mid-tempo "Strange Walking Man" (Parlaphone) . . . "Monday To Friday" (Deram) by the **Web** has a wonderfully happy feel, a jaunty bounce beat, an amusing lyric and a touch of rocksteady . . . **Heathmore**, formerly known as Johnny de Little impresses with a smooth rendition of the poignant beat-ballad "Home Isn't Home Anymore" (Pye) by the Murray-Callander team . . .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Johnny Nash
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# NME TOP 30

(Week ending Wednesday, May 7, 1969)

| WEEK LAST | WEEK THIS | | WEEKS IN CHART | HIGHEST POSITION |
|---|---|---|---|---|
| 1 | 1 | GET BACK ..... Beatles (Apple) | 3 | 1 |
| 2 | 2 | GOODBYE ..... Mary Hopkin (Apple) | 6 | 2 |
| 5 | 3 | COME BACK AND SHAKE ME..... Clodagh Rodgers (RCA) | 4 | 3 |
| 3 | 4 | THE ISRAELITES ..... Desmond Dekker (Pyramid) | 7 | 1 |
| 4 | 5 | PINBALL WIZARD ..... Who (Track) | 7 | 4 |
| 6 | 6 | CUPID ..... Johnny Nash (Major Minor) | 6 | 6 |
| 8 | 7 | HARLEM SHUFFLE ..... Bob & Earl (Island) | 7 | 7 |
| 12 | 8 | MY WAY ..... Frank Sinatra (Reprise) | 4 | 8 |
| 17 | 9 | MY SENTIMENTAL FRIEND..... Herman's Hermits (Columbia) | 2 | 9 |
| 10 | 10 | ROAD RUNNER Jnr. Walker & the All Stars (Tamla Motown) | 5 | 10 |
| 7 | 11 | GENTLE ON MY MIND..... Dean Martin (Reprise) | 11 | 2 |
| 16 | 12 | MAN OF THE WORLD..... Fleetwood Mac (Immediate) | 3 | 12 |
| 11 | 13 | WINDMILLS OF YOUR MIND..... Noel Harrison (Reprise) | 10 | 9 |
| 22 | 14 | BEHIND A PAINTED SMILE.... Isley Brothers (Tamla Motown) | 2 | 14 |
| ● | 15 | THE BOXER ..... Simon & Garfunkel (CBS) | 1 | 15 |
| 14 | 16 | I DON'T KNOW WHY..... Stevie Wonder (Tamla Motown) | 7 | 14 |
| 9 | 17 | I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown) | 12 | 1 |
| 13 | 18 | BOOM-BANG-A-BANG ..... Lulu (Columbia) | 9 | 3 |
| 15 | 19 | THE BAD BAD OLD DAYS..... Foundations (Pye) | 9 | 4 |
| 26 | 20 | DIZZY ..... Tommy Roe (Stateside) | 2 | 20 |
| 27 | 21 | COLOUR OF MY LOVE..... Jefferson (Pye) | 2 | 21 |
| 23 | 22 | PASSING STRANGERS Sarah Vaughan & Billy Eckstine (Mercury) | 8 | 19 |
| 30 | 23 | I'M LIVIN' IN SHAME Diana Ross & the Supremes (Tamla Motown) | 2 | 23 |
| 21 | 24 | BADGE ..... Cream (Polydor) | 3 | 21 |
| ● | 25 | AQUARIUS / LET THE SUNSHINE IN MEDLEY 5th Dimension (Liberty) | 1 | 25 |
| ● | 25 | RAGAMUFFIN MAN ..... Manfred Mann (Fontana) | 1 | 25 |
| 18 | 27 | SORRY SUZANNE ..... Hollies (Parlophone) | 10 | 3 |
| ● | 28 | YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears (CBS) | 1 | 28 |
| 18 | 29 | I CAN HEAR MUSIC ..... Beach Boys (Capitol) | 10 | 11 |
| ● | 30 | GALVESTON ..... Glen Campbell (Ember) | 1 | 30 |

## Britain's Top 15 LPs

| LAST | THIS | | WEEKS IN CHART | HIGHEST POSITION |
|---|---|---|---|---|
| 3 | 1 | ON THE THRESHOLD OF A DREAM..... Moody Blues (Deram) | 3 | 1 |
| 2 | 2 | THE BEST OF THE SEEKERS..... (Columbia) | 25 | 1 |
| 1 | 3 | GOODBYE ..... Cream (Polydor) | 10 | 1 |
| 11 | 4 | "ELVIS" ..... Elvis Presley (RCA) | 3 | 4 |
| 13 | 5 | SONGS FROM A ROOM..... Leonard Cohen (CBS) | 2 | 5 |
| 7 | 6 | LIONEL BART'S OLIVER !..... Soundtrack (RCA) | 4 | 4 |
| 6 | 7 | GENTLE ON MY MIND..... Dean Martin (Reprise) | 7 | 6 |
| 5 | 8 | LED ZEPPELIN ..... (Atlantic) | 4 | 5 |
| 4 | 9 | HAIR ..... London Cast (Polydor) | 14 | 4 |
| 8 | 10 | SOUND OF MUSIC..... Soundtrack (RCA) | 212 | 1 |
| 10 | 11 | POST CARD..... Mary Hopkin (Apple) | 9 | 5 |
| 9 | 12 | SCOTT 3..... Scott Walker (Philips) | 6 | 3 |
| ● | 13 | NASHVILLE SKYLINE..... Bob Dylan (CBS) | 1 | 13 |
| ● | 14 | HOLLIES SING DYLAN..... (Parlophone) | 1 | 14 |
| ● | 15 | DUSTY IN MEMPHIS..... Dusty Springfield (Philips) | 1 | 15 |

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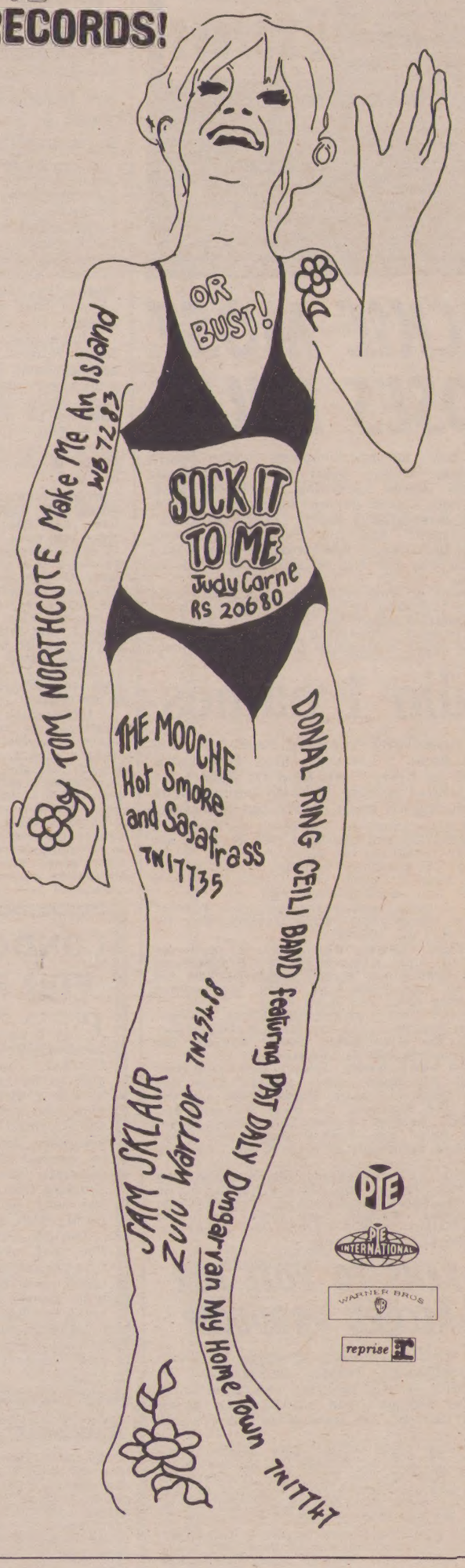


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## 5 YEARS AGO

Top Ten 1964. Week ending May 6

| | | | |
|---|---|---|---|
| 2 | 1 | DON'T THROW YOUR LOVE AWAY | Searchers (Pye) |
| 4 | 2 | MY BOY LOLLIPOP | Millie (Fontana) |
| 3 | 3 | I BELIEVE | Bachelors (Fontana) |
| 1 | 4 | WORLD WITHOUT LOVE | Peter & Gordon (Columbia) |
| 9 | 5 | JULIET | Four Pennies (Philips) |
| 7 | 6 | DON'T LET THE SUN CATCH YOU CRYING | Peter and Gordon (Columbia) |
| 5 | 7 | CAN'T BUY ME LOVE | Beatles (Parlophone) |
| 6 | 8 | I LOVE YOU BECAUSE | Jim Reeves (RCA) |
| 10 | 9 | WALK ON BY | Dionne Warwick (Pye Int.) |
| 8 | 10 | MOVE OVER DARLING | Doris Day (CBS) |

## 10 YEARS AGO

Top Ten 1959 Week ending May 8

| | | | |
|---|---|---|---|
| 1 | 1 | IT DOESN'T MATTER ANY MORE | Buddy Holly (Coral) |
| 2 | 2 | A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT | Elvis Presley (RCA) |
| 4 | 3 | SIDE SADDLE | Russ Conway (Columbia) |
| 5 | 4 | DONNA | Marty Wilde (Philips) |
| 9 | 5 | IT'S LATE | Ricky Nelson (London) |
| 3 | 6 | PETITE FLEUR | Chris Barber (Pye) |
| 10 | 7 | COME SOFTLY TO ME | The Fleetwoods (London) |
| 6 | 8 | CHARLIE BROWN | Coasters (London) |
| 12 | 9 | I'VE WAITED SO LONG | Anthony Newley (Decca) |
| 11 | 10 | COME SOFTLY TO ME | Vaughan/Kayes (Philips) |

## 15 YEARS AGO

Top Ten 1954 Week ending May 7

| | | | |
|---|---|---|---|
| 2 | 1 | SECRET LOVE | Doris Day (Philips) |
| 1 | 2 | SUCH A NIGHT | Johnnie Ray (Philips) |
| 6 | 3 | THE HAPPY WANDERER | Obenkirchen Choir (Parlophone) |
| 5 | 4 | CHANGING PARTNERS | Kay Starr (Capitol) |
| 4 | 5 | I SEE THE MOON | Stargazers (Decca) |
| 3 | 6 | KID'S LAST FIGHT | Frankie Laine (Philips) |
| 11 | 7 | BIMBO | Ruby Wright (Parlophone) |
| — | 8 | MAKE LOVE TO ME | Jo Stafford (Philips) |
| 7 | 9 | DON'T LAUGH AT ME | Norman Wisdom (Columbia) |
| 9 | 10 | BELL BOTTOM BLUES | Alma Cogan (HMV) |

## BEST SELLING POP RECORDS IN U.S.

*By courtesy of "Cash Box."*
(Tuesday, May 6, 1969)

| Last Week | This Week | | |
|---|---|---|---|
| 2 | 1 | HAIR, | Cowsills |
| 3 | 2 | IT'S YOUR THING, | Isley Brothers |
| 1 | 3 | AQUARIUS / LET THE SUNSHINE IN MEDLEY, | 5th Dimension |
| 4 | 4 | YOU'VE MADE ME SO VERY HAPPY, | Blood, Sweat & Tears |
| 7 | 5 | THE BOXER, | Simon & Garfunkel |
| 9 | 6 | HAWAII FIVE O, | Ventures |
| 5 | 7 | ONLY THE STRONG SURVIVE, | Jerry Butler |
| 10 | 8 | TIME IS TIGHT, | Booker T. & M.G.s |
| 6 | 9 | GIMME, GIMME GOOD LOVIN' | Crazy Elephant |
| 11 | 10 | SWEET CHERRY WINE, | Tommy James & Shondells |
| 15 | 11 | LOVE CAN MAKE YOU HAPPY, | Mercy |
| 19 | 12 | THESE EYES, | Guess Who |
| 18 | 13 | GITARZAN, | Ray Stevens |
| 13 | 14 | THE CHOKIN' KIND, | Joe Simon |
| 8 | 15 | TWENTY FIVE MILES, | Edwin Starr |
| 27 | 16 | MORE TODAY THAN YESTERDAY, | Spiral Starecase |
| 12 | 17 | DON'T GIVE IN TO HIM, | Gary Puckett & Union Gap |
| 24 | 18 | PINBALL WIZARD, | Who |
| — | 19 | GET BACK, | Beatles |
| 14 | 20 | DO YOUR THING, | Watts 103 Street Rhythm Band |
| — | 21 | THE RIVER IS WIDE, | Grass Roots |
| 23 | 22 | TO KNOW YOU IS TO LOVE YOU, | Bobby Vinton |
| — | 23 | OH HAPPY DAY, | Edwin Hawkins Singers |
| — | 24 | THE COMPOSER, | Diana Ross & Supremes |
| 29 | 25 | I CAN'T SEE MYSELF LEAVING YOU, | Aretha Franklin |
| 30 | 26 | MERCY, | Ohio Express |
| — | 27 | STAND, | Sly & Family Stone |
| — | 28 | WHERE'S THE PLAYGROUND SUSIE, | Glen Campbell |
| — | 29 | HEATHER HONEY, | Tommy Roe |
| — | 30 | EARTH ANGEL, | Vogues |

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# MICKIE MOST LOSES LULU

LULU has parted company with record producer Mickie Most after a two-year association. Whilst recording for Most's RAK company, she scored several major hits including "The Boat That I Row," "Let's Pretend," "I'm a Tiger" and her Eurovision winner "Boom Bang-A-Bang." Also waxed under Most's supervision was her U.S. chart-topper "To Sir With Love."

As a result of this split, several major record companies—including at least two American firms—have submitted offers for Lulu's disc services. She is at present considering these offers, but is unlikely to make a decision for a week or two.

# Radio 1 names

PETER SARSTEDT has been booked for his first Radio 1 showcase next Wednesday (14), when he hosts "My Kind Of Folk". He will be featured singing his own compositions and introducing his guest artists, the Johnstons.

Manfred Mann guests in "Symonds On Sunday" this weekend (11) and the Dave Dee group is set for the May 18 edition. In another Sunday show, "Top Gear", bookings include Tyrannosaurus Rex and King Crimson (11), John Dummer's Blues Band (18) and Pentangle (25).

Line-up of guest artists in Radio 1's regular daily shows for the week from Monday, May 19, to Friday, May 23, includes:

**JIMMY YOUNG SHOW:** Simon Dupree and the Big Sound, Lonnie Donegan, Wayne Fontana and the Pantomime, Happy Magazine, the Love Movement, Lois Lane, the Onyx, Peppermint Circus, Wife Felix and Cat's Eyes.

**SOUNDS LIKE TONY BRANDON:** Kinks, Georgie Fame, the Honeybus, the Idle Race, Kaleidoscope, the Web, the Alan Bown, Paper Dragon, the Glass Menagerie and Styvar Manor.

**DAVE CASH PROGRAMME:** Status Quo, Cliff Bennett and his Band, John Rowles with Des Champ's Guys and Dolls, Marty Wilde and the Wildcats, Ivy Benson, Paul Williams Set, the Barron Knights, Locomotive, James Royal and the Royal Set, Amboy Dukes, the Freelanders and the bands of Alex Welsh and Alan Elsdon.

Guesting in "Pete's People" on Saturday, May 17, are Simon Dupree and the Big Sound, Sheila Southern, the Derek Cox Group and the Edmundo Ros Orchestra. Earlier the same day, the "Johnnie Walker Show" features the Honeybus, Kaleidoscope and Oscar Toney Jr.

# 208 FANS TO VOTE FOR TOP RECORD PRODUCER

MORE than 20 million listeners to Radio Luxembourg's various services — in nine countries — will be given the opportunity to vote for Europe's top a-and-r men in an ambitious search for recording talent this autumn.

208's British Press officer Don Wardell told NME: "This is a breakthrough for the recording industry in that, for the first time, it gives millions of ordinary record buyers a chance to ack. nowledge the men who exert a tremendous influence on the pop business behind the scenes."

**The contest will be known as the "Radio-Tele-Luxembourg International Grand Prix 1969," and is open to all a-and-r men in Austria, Belgium, France, Germany, Britain, Holland, Ireland, Luxembourg and Switzerland. Winners will receive their trophies at a ceremony in Luxembourg on October 18 which will be broadcast throughout Europe.**

Initial selection for the Grand Prix will be by juries in the various countries. A short list of 15 records will then be promoted by 208 and by Luxembourg's Continental services, and at this stage listeners will be asked to vote by postcard.

## ★ POPLINERS ★

**Gold Disc awards in America for Cream's farewell album "Goodbye" (the group's fourth Gold LP) and Donovan's "Greatest Hits" (his second). ● Anita Harris, Joe Henderson, Edmund Hockridge** and **Eric Delaney Band** in **Bernard Delfont's** "Startime" at Bournemouth Winter Gardens from June 7 to July 23 — followed, as previously reported, by **Ken Dodd** season. **● Pentangle, Al Stewart** and **Orange Blossom Sound** in open-air concert at Stoke Trentham Gardens this Sunday (11). **● Idle Race's** projected two-week Hungarian tour in June has been cancelled, due to political situation there. **●** Extra cabaret week for **"Herman's Hermits"** at Manchester Golden Garter from May 18. **● Tyrannosaurus Rex** tours America for six weeks from June 15, and **Pink Floyd** commences U.S. tour in late June. **● Platters** end their current British tour with cabaret weeks at Liverpool Wookie Hollow (from June 8) and Middlesbrough Showboat (from 13). **● Vanity Fare** pays ten-day promotional visit to America from May 17. **●** Cabaret weeks at London Nashville Room by **Lorne Gibson Trio** (from this Sunday) and **Crispian St. Peters** (from May 25) **● Manfred Mann** group **Emanon** at London Marquee next Tuesday (13). **●** U.S. singer-composer **Richie Havens** plays London Royal Albert Hall concert on June 5.

# ROBIN GIBB UNVEILS HIS PLANS

## But his solo record could encounter hurdles

ROBIN GIBB—whose allegiance to the Bee Gees and the Robert Stigwood Organisation is still in dispute—this week announced his intention to press ahead with launching his solo career. Several weeks ago, unknown to his brothers and the group's manager, he recorded a self-penned solo disc titled "Saved By The Bell." This has not yet been placed for release, but a spokesman for Robin said that negotiations for its issue were taking place this week in London and New York. He added: "Robin tried to leave the Bee Gees in a peaceful way and bring about an amicable solution, but negotiations finally broke down last weekend."

A spokesman stated that, in order to prevent a situation whereby Robin was unable to continue in the music business, he is having to go ahead with plans for worldwide release of his disc—without a settlement having been reached. It was stressed that the song marks the first occasion on which he has been given sole composer credit.

Commenting on reports that Robin refused to see his brothers and parents, it was said that he would very much like to contact them again. However, as they appear to be on the opposing side of a High Court action against him, he could not talk to them while the matter was in process of law.

**ROBERT STIGWOOD SAID IN NEW YORK ON TUESDAY NIGHT: "We have not heard from Robin Gibb since we read of his announcement in the newspapers that he intended to leave the group, so it is impossible to see how he can say there have been negotiations. Both myself, his brothers and his parents tried to contact him well before litigation started, but his wife would not let anyone speak to him. There is still no real reason why he cannot talk to myself, his brothers or his parents since litigants can always speak to each other.**

**"Immediate proceedings will be instituted in the U.K. and U.S.A. against anybody who purports to issue a recording by Robin Gibb, in breach of the Stigwood Group of Companies' exclusive rights. It is believed that the proposed recording may contain material by Maurice Gibb and, if so, he will join in any proceedings to restrain the record's issue since he and Robert Stigwood have given no consent. Meanwhile, the action against Robin Gibb is proceeding."**

# After Beatles' Apple venture, will it be...

# STONES FOR OWN 'PEAR' LABEL?

THE Rolling Stones may launch their own Pear label next February, after the termination of their current recording contract with Decca. Following the pattern of the Beatles and Apple, it is believed that the Stones would themselves appear on their own label, which they would also use for fostering new talent. The Beatles and the Stones have always had a close personal relationship, and recently they have acquired a business link in Allan Klein — who is the Stones' business manager, and has now been engaged by the Beatles as business adviser. So the association of ideas between Apple and Pear would appear logical.

No official statement could be obtained from the Stones' office regarding the widespread speculation over Pear, except for a guarded: "It is extremely unlikely at the present time." The NME understands that the Stones' existing Decca contract runs out early next year.

**Meanwhile, work on the Stones' TV spectacular has now restarted, after a lengthy interruption caused by the illness of its director Michael Lindsay-Hogg. He is now in the process of editing the film —titled "The Rolling Stones' Rock And Roll Circus"—but as there is still extensive soundtracking to be completed, it is not yet possible to say when the finished show will be ready to offer on TV companies. Lindsay-Hogg is also simultaneously working on the Beatles' TV film.**

A spokesman for the Stones told the NME: "The group has been very busy recording, and now has quite a number of tracks in the can. The boys are working principally on an album, but a single will probably be chosen from one of the sessions."

# AMEN CORNER APPEARS AS ITSELF IN HORROR MOVIE!

AMEN CORNER is to appear as itself in a horror film! The group has been booked for a cameo role in the AIP production "Scream And Scream Again" which co-stars Peter Cushing, Vincent Price and Christopher Lee. The story line of the movie revolves around the pop business, and the Corner will have small acting roles in addition to a singing spot.

Ken Howard and Alan Blaikey are writing a number specially for the group to perform in the picture. It begins filming its contribution on June 5, and is expected to be involved in shooting for several days. The movie is planned for autumn release.

Amen's next Immediate single — as yet still untitled—will be issued at the end of May. It will coincide with the release of a new album which is likely to be the LP recently recorded live by the group at Tottenham Royal. New dates for Amen Corner during this month include Sheffield Top Rank (16), Alton Towers (18), Orrell Rugby Ground (23), Coventry Equestrian Centre (24), Skegness Football Ground (26), and Blackpool Winter Gardens (30).

## POP GOES PROM

**Ten "pop prom" concerts are to be staged at London's Royal Albert Hall between June 29 and July 5. They will be presented before a partly-standing audience, along the lines of the famous classical Promenade Concerts which are staged at the same venue. Promoter Roy Guest of Nems Enterprises has so far booked Led Zeppelin, Liverpool Scene and Blodwyn Pig for the opening show on June 29 and Fleetwood Mac for the June 30 concert.**

## FOUNDATIONS NEXT

The Foundations' next single for mid-May release may be either "Here Comes The Wind Of Change" or "Take Away The Emptiness Too," both of which were recorded before the group left for its American tour. Tony Macaulay flies to Detroit on May 20 to spend three days recording the Foundations in the Tamla studios, and is likely to spend two days recording the Everly Brothers singing three Macaulay-Macleod songs.

## Ohio Express to Britain

**Ohio Express begins a ten-day British club and ballroom tour on June 12. The Marquee-Martin Agency is currently negotiating dates, plus TV and radio appearances.**

## LONDON DATE FOR PETULA

PETULA CLARK is to star in a one-woman show at London's Royal Albert Hall in October. The exact date has still to be set, but it will be her first British concert for over six years. She will be accompanied by a large orchestra, and the format will be similar to the string of concerts she is playing in America this summer — when she will be backed by the Buddy Rich Band.

During her October visit, Pet will also film her TV spectacular which — as already reported in the NME — will launch BBC-1's colour service. She will return to London in November for the British premiere of her MGM film musical "Goodbye Mr Chips."

## Casuals TV special

**The Casuals are to star in an hour-long colour TV film for world-wide distribution. Each member of the group will be featured in a solo acting spot — in individual dream sequences. The Casuals have been asked to write all the songs for the film, and a soundtrack LP will be issued when it is eventually screened. It will be shot at Staines Studios in June and July, and will be produced by the Rolling Stones' tour manager Tom Keylock.**

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# PARTRIDGE'S CONCERT DATES—WITH BUSKERS

A 12-CITY concert tour of Britain by Don Partridge and his busker friends—similar to the show they staged at London's Royal Albert Hall in January—begins this Sunday with a double date at Cambridge Rex (afternoon) and Reading Town Hall (evening). The tour is being co-promoted by Don Partridge and his manager Don Paul.

Other dates include Leeds City Hall (20), Manchester Free Trade Hall (21), Sheffield City Hall (22), Oxford Town Hall (23), Glasgow City Hall (24), Aberdeen Music Hall (26), Edinburgh Music Hall (28), Birmingham Town Hall (29), Dublin Round Room (30) and Belfast Ulster Hall (31).

The Columbia album recorded live at the buskers' Albert Hall concert is to be rush-released by Columbia, to coincide with the tour.

RIC GRECH

that the LP will be completed in the studios this weekend—with a possible release date of June 22.

Robert Stigwood and Chris Blackwell flew to New York last weekend to finalise details of Blind Faith's U.S. tour commencing on July 11. They also completed arrangements for Ric's transfer to Blind Faith from Family, with whom he was touring America. He has been replaced in Family by 23-year-old John Weider, who is a former member of the Animals.

## NEW DRUMMER JOINS GUN

Drummer Louie Farrell has left Gun in order to form his own group, and has been replaced by 22-year-old Peter Dunton who played his first date with the trio in Switzerland last week. Gun appears at Norwich University (tomorrow, Saturday) and Cardiff Top Rank (next Monday), then sets out on a 13-day tour of Holland, Belgium and France.

# U.S. visa ban on Lennon

JOHN LENNON is no longer able to visit America—a U.S. Embassy official confirmed this week that Lennon's "standing visa" was revoked at the time of his recent drug conviction, and that "very serious consideration" would have to be given before it could be renewed. Shortly after NME went to Press last week, the Embassy also said that any immediate application by Lennon would almost certainly be turned down.

However, it was made known that — on Monday of this week— Lennon was, in fact, re-applied to the Embassy for a visa to visit America on a business trip.

It is understood that any visit by John to the States would be for talks in connection with the Beatles' bid for control of Northern Songs, or for discussions on Apple's American interests, and not for a tour by the group.

An Apple spokesman said the company had no knowledge of any visa ban and had no comment.

**● Apple's James Taylor will visit Britain in June for a week of TV and radio promotion.**

**● Apple a-and-r chief Peter Asher rejoins Gordon Waller for a new Peter and Gordon single, "I Can Remember," which is released by Columbia next Friday. The disc was produced by Asher but at present there are no plans for further releases.**

## SCAFFOLD DATES

Latest concert dates for Scaffold include Bromley New (May 16), Nottingham Playhouse (18), Lincoln Theatre Royal (19) and Watford Palace (24). The group begins a week in cabaret on May 25, doubling Burnley Cabaret Club and Blackburn New Starlight.

## Sculpture on Tamla

Love Sculpture will be the first British attraction to appear on America's famed Tamla Motown label, when the group's "Blues Helping" LP is issued in the States next week.

# GIRL STARS FOR TV

## Lulu, Cilla, Cass, Mary, Shirley

### BBC-2

THE one-woman showcases which Lulu and Shirley Bassey are filming in Stockholm this month, in a joint venture between BBC and Swedish TV, will be screened in the Sunday-night "Show Of The Week" spot in mid-July. This series will be transmitted every week from early June until the end of the year, and other specials already set include the "Dave Allen Show" (June 8) and Tony Bennett with the Count Basie Band (15).

Johnny Nash is to film a special for BBC-2 early next month. This will probably also be included in the "Show Of The Week" spot, with a subsequent repeat on BBC-1.

Bing Crosby and Fred Astaire star in the Hollywood movie "Blue Skies" next Wednesday (14), featuring the music of Irving Berlin. Cats Eyes is the group showcased in "Colour Me Pop" on Saturday, May 17.

### ATV

Cass Elliott, O. C. Smith and Paul Anka are among guests booked for the 12-week "John Davidson Show," which went into production last week at Elstree for screening in Britain and America. Davidson is a young American singer, who will be joined in the series by residents Mireille Mathieu and comedian Rich Little. British screening is expected to start in late July.

Also in production is the 12-week Judy Carne-Norman Wisdom series, which is being called "The Kraft Music-Hall from London" for U.S. screening —though, in Britain, it will probably be titled simply "Music Hall." Lena Horne and Nancy Ames have already recorded spots for the series, and among future bookings are Ella Fitzgerald and Victor Borge.

Mary Hopkin and newcomer Davy Clinton guest in "Des O'Connor On Stage" tomorrow (Saturday). Kenny Ball's Jazzmen and the New Faces join Jimmy Young and Tony Blackburn in the May 17 show. Terri Stevens and Jim Dale are set for May 24.

This weekend, the Bachelors begin filming their six-week series, which ATV starts screening in its own area on May 22. Day of transmission may vary slightly in other regions.

### BBC-1

Cilla Black makes a guest appearance in the "Cliff Richard Show," which BBC-1 screens in its Saturday-night variety spot on May 17. As previously reported, Hank Marvin also guests.

The Casuals are booked for the "Basil Brush Show" (Friday) and the Dave Dee group is set for the May 23 edition.

# Clapton, Winwood, Baker & Grech — 'BLIND FAITH' NAME

IT has now been officially confirmed that bassist Ric Grech has joined the Eric Clapton-Stevie Winwood-Ginger Baker supergroup, as exclusively forecast in last week's NME. Leicester-born Grech—who also plays electric violin — joined the other three members of the group at Stevie Winwood's Berkshire cottage last weekend, and this week has been spent in intensive rehearsals. It was announced on Tuesday that the quartet will be known as Blind Faith.

It is understood that Ric will, after all, participate in the group's recording sessions—as well as in live appearances. Blind Faith's debut album has been held back in order that Ric can play on some of the tracks, and it is hoped that the LP will be completed by the end of June.

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# BBC-TV REJECTS CAMPBELL SERIES; MAY TAKE 3 SHOWS

THREE editions of Glen Campbell's U.S. TV series are now likely to be screened by BBC-TV in the summer. Ember Records chief Jeff Kruger flew to America last weekend to select seven editions of the Campbell series, which will then be edited into three hour-long shows for the British market. A BBC spokesman commented: "We have not actually been offered the entire Campbell series, but we did not feel it was suitable for this country. However, we should be very interested in a short series specially edited for Britain."

Kruger hopes also to finalise deals of Glen's TV promotional visit to Britain. It was to have taken place this month, but had to be delayed owing to the singer's filming commitments.

Ember Records have secured worldwide distribution rights, outside of Britain, of two major hits. These are Desmond Dekker's "Israelites," which has just been released in over 40 different countries; and Donald Peers' "Please Don't Go," which the company has so far issued in 37 different markets.

## HOLLIES CABARET

**The Hollies have been booked for another week in cabaret, opening at Blackburn Cavendish on July 5. Later that month, they are expected to accept an invitation to play concert dates in Belgium. The group will devo'e most of June to recording its next LP and single.**

## MAC: IRISH CONCERT DEBUT

**Fleetwood Mac makes its first visit to Ireland later this month for concerts at Belfast Ulster Hall (27) and Dublin Stadium the following day.**

# Free shows to launch label

THE PRETTY THINGS and Pink Floyd are among the groups taking part in a free concert at London's Roundhouse on Friday, May 30. A similar concert is set for Birmingham on June 4, and another is being organised for Manchester. The concerts are being staged by EMI to launch its new Harvest label. Tickets can be obtained from Dept. H, EMI House, Manchester Square, London, W.1.

Harvest makes its appearance on June 6 with a supplement including four albums and two singles—the LPs are all in stereo and have book sleeves. Buffy St. Marie and the Third Ear Band are also signed to the label, which an EMI spokesman described as "progressive."

# Seekers will NOT re-form

*Reports in the national Press suggesting that the Seekers are to be re-formed in the summer — with a new girl singer replacing Judith Durham — were denied this week by ex-member Keith Potger. He told the NME: "It is true Athol Guy and Bruce Woodley are both planning to return to Britain from Australia in August, but the possibility of re-forming the Seekers has never been discussed between us. In any case, we now all have our separate interests."*

# info on this week's new releases from Decca

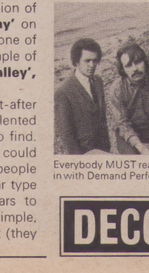
Another certain smash out this week from **TOM JONES.** with a continental-sounding number invitingly titled **'Love me tonight'** It's a driving, up-tempo number and the production is magnificent, with Tijuana style brass, racy rhythm section and powerful backing voices. And Tom—well, what can you say? Millions will swoon when they hear this, on Decca number F 12924.

It took me a few tries to wrap my tongue round **'Theme from tu seras terriblement gentille'.** which is the title of the new **JACQUES LOUSSIER** single, but the record itself registers instantly. It's supremely effortless, smooth and relaxing, with the famed piano featuring in front of swooping, melodic strings. Decca F 12920.

**CATHIE HARROP** is an Ireland-based Canadian girl, soon to be seen on your TV, and to be heard now singing **'The valley of Slievenamon'** on Emerald MD 1123.

**BRENDAN SHINE** has a spirited version of a lovely old folk song, **'High Germany'** on Rex R 11045, and **JAMES YOUNG,** one of Ireland's top comedians, gives us a sample of his own brand of humour on **'Clyde Valley',** Emerald MD 1126.

**THE WEB** is one of the most sought-after groups on the club scene, and a more talented and versatile set of musicians is hard to find. So why haven't they had a hit record? It could be because they are so versatile that people don't associate them with any particular type of music. So please lend all your ears to **'Monday to Friday',** which is a simple, catchy thing with an insistant chug beat (they have two drummers) and a singalong chorus. It's very commercial and very enjoyable, on Deram, DM 253.



Everybody MUST read info next week, and those who wrote in with Demand Performance suggestions must read it twice!

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# SUNDAY IS POLL CONCERT DAY

**ALL ROADS LEAD TO WEMBLEY FOR THE 17TH ANNUAL NME POLL WINNERS' CONCERT THIS SUNDAY AFTERNOON—AND SOME EXCITING EXTRA NAMES HAVE BEEN SECURED FOR THIS EVENT!**

# Clodagh Rodgers & Johnny Nash added

## JEFFERSON BOOKED—AND AMERICA'S STEPPENWOLF

MAKING a return journey from America solely to take part in the Concert, is current hit parade star Johnny Nash. We have also been fortunate in capturing sensational U.S. group Steppenwolf—who have scored three Top Ten American hits since last October. They were due to arrive next week for a promotional visit, but brought forward their visit in order to appear at Wembley. Two British names have also been booked—high rating hit star Clodagh Rodgers and exciting new chart entrant Jefferson.

The Johnny Howard Orchestra will accompany several of the artists, while the Breakaways will be there to assist Lulu, Cliff Richard, Hank Marvin and Clodagh Rodgers. Famous orchestra leader Norrie Paramor will be conducting the Johnny Howard Orchestra for three of the stars.

Unfortunately, one of the original attractions ("Fleetwood Mac) will not be taking part. Owing to a misunderstanding regarding the date, Their agency accepted the booking for May 11, although not aware at the time that group leader Peter Green is best man at his sister's wedding in Leeds the same day.

**The concert, of course, takes place in the Empire Pool and commences at 2.30 pm. Please note that official programmes are only on sale INSIDE the arena—readers attending are advised not to purchase those outside, which have no connection with the event.**

Only ticket holders will be admitted to the forecourt of the Empire Pool.

Here is the revised list of artists taking part (in alphabetical order): **AMEN CORNER, TONY BLACKBURN, BOB and EARL, DESMOND DEKKER, JEFFERSON, LOVE AFFAIR, LOVE SCULPTURE, LULU, MARMALADE, HANK MARVIN, MOVE, JOHNNY NASH, CLIFF RICHARD, CLODAGH RODGERS, PETER SARSTEDT, JIMMY SAVILE, SCAFFOLD, STEPPENWOLF,** and the **TREMELOES.**

## Malcolm for Rio festival

MALCOLM ROBERTS is to represent Britain in this year's South American Song Festival, to be staged in Rio de Janeiro in late September. He will perform a specially-written composition by Les Reed and Barry Mason. Eurovision winners Bill Martin and Phil Coulter will write the Irish entry, to be sung by Danny Doyle.

Over 40 countries will participate in the event, which will be televised over three days by 90 American networks. Anita Harris, who sang for Britain at last year's contest, has been invited back as a guest star. John Rowles will represent New Zealand. As last year, the Festival will be covered for the NME by Derek Johnson.

## STEPPENWOLF'S DATES; MOTHERS, BYRDS COMING

IN addition to its appearance in the NME Poll Concert, a string of one-nighters is being set for America's famed underground group Steppenwolf. The controversial Mothers Of Invention arrive here at the end of May for a short concert tour. The Byrds and U.S. West Coast group Love will be visiting Britain during August, to be followed in early autumn by Captain Beefheart and his Magic Band.

Steppenwolf — the group which is featured playing the instrumental theme in the film "Candy" — plays London Marquee (May 16), Manchester University (17), Birmingham Mothers (18) and Whitburn Bay Hotel (19). Then, after a visit to Scandinavia, returns to play London Lyceum on May 30. TV dates include BBC-1's "Top Of The Pops" (May 15 and 29) and a guest spot in Joe Brown's forthcoming London Weekend TV series.

**Concert itinerary for the Mothers of Invention is Birmingham Town Hall (May 30), Newcastle City Hall (31), Manchester Palace (June 1), Bristol Colston Hall (3), Portsmouth Guildhall (5) and London Royal Albert Hall (6). The group will be featured throughout the concerts, with no supporting attractions.**

The Byrds and Love will undertake one-nighter tours in August for the Brian Morrison Agency. Captain Beefheart is expected to arrive here in late September and, together with the Magic Band, will play concert and club dates.

## GRAMMY FOR S & G

**Simon and Garfunkel's "Mrs. Robinson" received a Grammy Award for the best single of 1968 in New York on Monday. It was written by Paul Simon. The Beatles' "Hey Jude" was among the nominations short-listed for the trophy.**

# Latest record issues

## SOUTH'S SWITCH

**A last-minute switch in titles on Joe South's new single means that his current U.S. hit will, after all, be his British follow-up to "Games People Play." It is titled "Leanin' On You," and is being rush-released by Capitol today (Friday).**

## CLIFF FOLLOW-UP

Cliff Richard's follow-up to "Good Times" comes out on May 23 — titled "Big Ship" (Columbia). Other singles out the same day include the Box Tops' "I Shall Be Released" (Bell), the Four Tops' "What Is A Man" (Tamla Motown), Leonard Cohen's "Bird On The Wire" and Bobby Vinton's U.S. hit "To Know You Is To Love You" (CBS).

## NASH LP, SINGLE

**The first release on Johnny Nash's new Jad label on distributed here by Major Minor — will be the duet session between Nash and Kim Weston, which is scheduled for release in Britain at the end of May. Meanwhile, the MGM issues a Nash single titled "Glad You're My Baby" today (Friday).**

## ALAN PRICE DISC

Alan Price's first single since leaving the group is a revival of the Marlene Dietrich speciality "Falling In Love Again," to be issued by Decca next May 30. Newly-announced releases for next Friday (16) include Jay Jackson's "Tenement Halls" (MCA), Jamo Thomas' "I'll Be Your Fool" (Chess), Anthony Newley's "I'm All I Need" (MCA), and Ella Fitzgerald's "Sunshine Of Your Love" "Hey Jude" (Polydor).

## MANFRED JINGLE

**The Dulux TV commercial jingle, penned by Manfred Mann and Mike Hugg, appears as a pop instrumental on the MCA label today (Friday). It has been re-titled "House In The Country" and is played by Mike Vickers and his Orchestra.**

## CILLA LP SONGS

Cilla Black's new Parlophone album is entitled "Surround With Cilla" is being released next month. Titles include Aquarius, Without Him, Only Forever Will Do, You'll Never Get To Heaven, Forget Him, It'll Never Happen Again, Think Of Me, I Am A Woman, Words, Red Rubber Ball, Yesterday Has Gone and Surround Yourself With Sorrow.

## BOB-EARL OLDIES

**A budget-line LP of early Bob and Earl recordings is being rush-released by B & C. Priced at 14s, 6d., it includes four duets, two solos by Bob and four solos by Earl. As reported last week, B & C is also issuing the duo's new single "Dancin' Everywhere."**

## SCOTT'S LP SET

Scott Walker's latest LP, titled "Scott Sings Songs From His TV Series," is released by Philips on June 3. Two other important album issues the same day are Sarah Vaughan and Billy Eckstine's "Passing Strangers" (Mercury) and "Esther And Abi Ofarim In Concert" (Philips cut-price label).

## GLEN: NEW ALBUM

**The latest Glen Campbell album, "Turn Around And Look At Me," comes out on Ember next Friday (16). Titles are: It's Over, Elusive Butterfly, I Don't Believe You, Turn Around And Look At Me, Catch The Wind, Mary In The Morning, Impossible Dream, Crying, That's All That Matters, Break My Mind, Just Another Man, Without Her, Gentle On My Mind and You're My World.**

## MORE RE-RELEASES

May 16 re-issues from the Decca group include Ike And Tina Turner's "A Love Like Yours," Dobie Gray's "The In Crowd," Lou Johnson's "(Always) Something There To Remind Me," the Newbeats' "Bread And Butter" and the Chiffons' "One Fine Day" (all on London); the Nashville Teens' "Tobacco Road," Los Bravos' "Black Is Black," Goldie and the Gingerbreads' "Can't You Hear My Heartbeat" and Karl Denver's "Wimoweh" (all on Decca).

The following week (23), the Pye group re-issues the Honeycombs' "Have I The Right" (Pye) and the Everly Brothers' "Cathy's Clown" "Walk Right Back" (Warner).

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Really *suit* you. Because now those fabulously *in* flared leg jeans have a matching styled jacket (convertible storm collar, full-length zip). Wow! In brushed denim. *And* white canvas. Or sea blue ditto. Ravers all. See 'em. Get some—or write to us for a free illustrated leaflet.
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# LP PAGE—edited by ALLEN EVANS

## SADNESS IS JERRY LEE'S THEME

**JERRY LEE LEWIS: SHE STILL COMES AROUND (TO LOVE WHAT'S LEFT OF ME) (Mercury mono 134 203 MCY and stereo 20147 SMCL;38/7).**

**IN country mood, Jerry Lee Lewis is a very fine singer — as he is on this album, the second to be issued in the same vein recently. Sadness reigns supreme throughout, and on Out Of My Mind, Jerry suggests that the only answer to his problems is a few drinks.**

To Make Love Sweeter For You, his current single, is an excellent track deserving of a chart place; Release Me is as different from Humperdinck's version as possbile, and Echoes is a real country weepie.

People who regard Jerry as a pure rock artist should give this album a spin and be pleasantly surprised. Praise also to the effective chorus, fiddles and, of course, piano.—R.G.

**Other titles: Let's Talk About Us, I Can't Get Over You, Today I Started Loving You Again, She still Comes Around, Louisiana Man, Listen, They're Playing My Song, There Stands The Glass.**

★

**MARTY ROBBINS: I Walk Alone — CBS 63431 (mono) CBS S63431 (stereo).**

**A FEAST for country fans, as the smooth-voiced Marty Robbins**

JERRY LEE LEWIS

**drawls 11 wistful ballads, all set to a gently jogging rhythm with sighing organ and steel guitars. Several semi-standards are included in the batch, among them songs by Hank Williams, Buck Owens and Marty himself. Hardly an album to cheer you up, as all the tracks are on the plaintive side — but it's a disc that savours of Nashville from start to finish and Marty's at his heart-tugging best.—D.J.**

**Titles: Today I Started Loving You Again, I Can't Help It, They'll Never Take Her Love From Me, Begging To You, She Still Thinks I Care, The Last Letter, Lily Of The Valley, I Feel Another Heartbreak Coming On, Windows Have Pains and Let Me Live In Your World.**

★

**TASTE (Polydor mono and stereo 583 042; 37s. 6d.)**

I thought **Taste** were rather overbearing and unexciting when they appeared on the Cream farewell concert at the Albert Hall. The implication to be drawn that this three man group was being groomed to replace the departing three man group was too obvious to ignore — as well as being ludicrous.

This LP tends to be overbearing, but there's some goodness there as well. Lead guitarist and vocalist **Rory Gallagher** is the leading light, writing six of the nine tracks. Born On The Wrong Side Of Time is the best melodically and the most exciting.

Sugar Mama features Gallagher straining at guitar and vocal chords and on the lengthy Catfish drummer **John Wilson** and bassist **Richard McCracken** show off their skills. **NL**

**Other titles: Blister On The Moon, Leaving Blues, Hail, Dual Carriageway Pain, Same Old Story and I'm Moving On.**

★

**BARBARA ACKLIN: LOVE MAKES A WOMAN (MCA MUP/MUPS 366; 37s. 6d.).**

Miss Acklin is not too well known at the moment, but if there is any justice at all, this LP, a beautifully performed collection of very melodic numbers, will rectify that. The famed **Bacharach-David** team get two credits for What The World Needs Now Is Love and The Look Of Love. In sounds she is a cross between Dionne Warwick and Diana Ross, and that, as they say, can't be bad.

My favourite tracks are the soulful title tune, track, and To Sir With Love, from the film. Incidentally, Barbara herself has co-penned three songs on the album, which is going to be seeing a lot of my record player in the next few weeks. **G.C.**

**Other titles: The Old Matchmaker, Come And See Me Baby, I've Got You Baby Please Sunrise Please, Your Sweet Loving, Yes I see The Love (I Missed), Be By My Side.**

★

**STEPPENWOLF: At Your Birthday Party (Stateside mono and stereo SL and SSL 5011; 37s. 5d.).**

The American hard rock group that had a recent U.S. No. 1 with Rock Me. That is included among the 13 selections and why it got so high in the American charts I can't figure out. Most of the other tracks are a great deal better.

Rattling drums, moody guitar and a deep voiced vocalist contribute to the group's powerful gutsy drive and though the melodic content of their style isn't too high they lighten the heaviness of this album by mixing in a couple of rock ballads and folksy items using acoustic guitar.

It's not an LP that would stand out in a modern collection and the music is somewhat devalued by the fact that there are scores of groups doing the same thing on both sides of the Atlantic — but it's a capable and varied album nevertheless.

Jupiter Child, Don't Cry and Chicken Wolf are hard rock, Lovely Meter and Round And Down are folk flavoured and God Fearing Man might have been pinched from the Band. The sleeve gives the minimum of information and causd me a great

deal of trouble by listing the tracks in a different order from on the label. **N.L.**

**Other titles: Sleeping Dreaming, It's Never Too Late, She'll Be Better, Cat Killer, Happy Birthday, Mango Juice.**

★

**GENE CHANDLER: THERE WAS A TIME (MCA/MUPS 367; 37s. 6d.).**

Nothing has been heard of the Duke Of Earl man for a long time, and I'm sorry to report that the LP is unlikely to alter things for Gene Chandler.

The songs are all predictable, and follow the usual funky soul pattern. Only on three numbers, does Gene give out with any real excitement; Teacher Teacher, The Girl Don't Care and Since You've Been Gone. **GC.**

**Other titles: There Was A Time, You Can't Hurt Me No More, Here Comes The Tears, Pit Of Loneliness, Bet You Never Thought It, Cowboys To Girls, Buddy Ain't It A Shame, Lonely Avenue.**

## Chuck's best

**CHUCK BERRY: GREATEST HITS (Chess mono CRL 4548; 37s. 5d.).**

**THERE can't be many Chuck Berry fans who haven't already got most of the numbers on this album, but if there are any, this is a good way of listening to them.**

Rock classics like Johnny B. Goode, Sweet Little Sixteen and Memphis are among the sixteen tracks. They sound like original recordings, so there's plenty of fifties' nostalgia about them. **RG.**

**Other titles: No Particular Place To Go, It Wasn't Me, Thirty Days To Come Back Home, My Mustang Ford, Too Much Monkey Business, Sweet Little Rock And Roller, Go Go Go, Come Back Maybellene, Brown Eyed Handsome Man, Bye Bye Johnny, Reelin' And Rocking', You Came A Long Way From St. Louis, Nadine.**

## Chess the thing for true R & B fans

**THIS IS CHESS (Chess mono CRL 4540; 37s 5d)**

**IF, like me, you grew up with records like Tony Clarke's Ain't Love Good, Ain't Love Proud and Sugarpie Desanto's I Don't Wanna Fuss, then this collection of 16 all time R & B greats is for you.**

A highly recommended nostalgia buy for the ageing mod to play when the children are asleep and the boots and bleached jeans come out for a bit of old-fashioned stomping.

**Ko Ko Taylor's** brilliant Wang Dang Doodle is the best boot stomper, but near in quality are **Billy Stewart's** Sitting In The Park, **Little Milton's** Who's Cheating Who and **Dale Hawkin's** Suzie Q.

The one disappointment is the **Johnny Nash** track — Talk To Me— which is a very run-of-the-mill ballad and is probably only included here due to his current Chart standing. **NL.**

**Other titles and artists: Selfish One —Jackie Ross, It's Wonderful (To Be In Love)—Cash McCall, She's A-1 — The Knight Brothers, Soul Of The Man—Fontella Bass, You Left The Water Running—Maurice And Mac, Mercy Mercy Mercy — Marlena Shaw, Long Tall Shorty—Tommy Tucker, Voice Your Choice —The Radiants, Tell Mama—Etta James.**

**YOUNG HOLT UNLIMITED: SOULFUL STRUT** (MCA mono and stero **MUPS 368; 37s. 6d.).**

**Eldee Young** and **Red Holt** used to with Ramsey Lewis, which says much for their musical ability in the jazz field. They varied their style to appeal more to the younger jet set and came up with a good sound all of their own. Here, What Now My Love and Little Green Apples take on a new look and swing like mad; another outstanding track is Love Makes A Woman and, for a bit of novelty, there's a vocal on Baby Your Light Is Out. A goodly album. **RG.**

**Other titles: Who's Making Love, Please Sunrise, Please, Be By My Side, Soulful Strut, Just Ain't No Love, Funky Is As Funky Does, Aints There Something Money Can't Buy.**

## Canadian writer RITCHIE YORKE talks to Canadian poet-singer LEONARD COHEN

**THEY used to describe Leonard Cohen, who is in the NME LP chart at No. 5 this week, as disrespectful. They also accused him of being controversial, outrageous, bitter and even an egomaniac. They, of course, being Canadian and U.S. newspaper and magazine feature writers, who found in Cohen something of the angry-young-man cliche.**

Many of these adjectival accusations were warranted, some of them even appeared to be invited by the image-seeking Cohen.

The times when he whipped off to a Greek isle with one bird or another, and turned up at court hearings where other birds were being charged with possession of narcotics.

Now, at the ripe old age of 34, Cohen seems to have mellowed. He appears to have left behind that crazed, bull-like rush to make it. Rather, the Montreal-born poet-novelist-pop star appears almost acquiescent in his attitude to the future. He sounds tired, though this may mean he has found that long-sought-after peace of mind he used to write about.

# The 34-year-old angry young man is mellowing!

### 'Closer to me'

About his "Songs From A Room" album, he said when we met at his Chelsea hotel, New York: "It's closer to what I wanted to happen than in the first LP. In that first one, the music got a little away from me and into the hands of other people. I cut the new album in Nashville; it's the most sympathetic scene I can find.

"Bob Johnston, who also produced Bob Dylan, was my producer. He played organ on my sessions. We used Jew's harp, bass, guitar and organ on the album."

All but The Partisan track — an authentic French Resistance song, circa 1944 — are Cohen originals.

**He politely declined to discuss the songs, stating: "They are very complete and to say anything further about them would be redundant."**

In this second volume of Cohen in song, the voice remains mournful, moody and at times, excruciatingly personal, almost as though this was Cohen writing and singing for himself alone. There are times, specially in the more tragic opuses, that one feels as though one is intruding on someone talking to himself. Predictably, Cohen remains unique in approach and method.

"I have no idea how many copies the first album sold," said Cohen, "but I do know it's still selling about 3,000 a week."

But sales don't seem to mean much any more to Cohen. It took him several long seconds to figure out that his second, most successful novel, "The Beautiful Losers," had now sold more than 500,000 copies worldwide.

Cohen was reluctant to make any predictions about the possible chart success of "Songs From A Room." "I have so little real understanding of the record market," he openly admitted. "The people at Columbia say it's going to be a smash. I have no idea. You know, I can see it not selling at all." (It got into the low 70s after four weeks.)

At present, Cohen is (and isn't working on his next novel. "Well, you know, I keep blackening some pages in a slow sort of way. It's strictly documentary stuff, the ashes of something. A daily record of things that happen to me, things I see, things I hear.

**"Everytime I pick up a pen to write something I don't know if it's going to be a poem, a song or a novel. I am ready for a new novel, but you can't force the hand of the gods. If it comes, I like to have myself ready for it.**

### Swimming

"I've been doing a lot of swimming and exercises lately. The thing my whole day hangs on is going over to the YMCA. That's really what interests me the most at present keeping fit.

"I think I've got enough material on hand now for another book of poems. I'm going to hang around New York for a few weeks, then I think I'll go to Europe. I don't know exactly where just yet, but it'll be somewhere in Europe. I need to get away for a while, out in the country.

**"I won't be going back to Hydra (the Greek island to which he moved to from Montreal 10 years ago). I couldn't take that scene now.**

"In some ways, Montreal is still my hometown. I find myself back there for a couple of weeks every three or four months. My dearest friends are there, the people I grew up with on the same street. The old hangouts, like the Greek Restaurant on St Lawrence Boulevard.

"It was really a groove in Montreal," he said, the pace of his delivering quickening. "There was a few of us there — people like Frank Scott and Irving Layton — the 19th century-styled poets, and we lived as though we were still in that era.

"They were good times, you know, the sort of memories you can't forget, no matter what happens to you later. It was nice on Hydra . . . very white and sunny and clear and disciplined, and always with Marijuna . . . but it was always good to come home.

"Maybe, it's just knowing the streets so well, living in a place where you once knew every bush and bannister."

# TEMPTATIONS ARE REALLY 'LIVE'!

THE TEMPTATIONS

## More LP reviews

**TEMPTATIONS LIVE AT THE COPA (Tamla Motown, mono and stereo STML 11104; 37s 5d).**

The fast-singing, rhythm-filled **Temptations** quintet work up their excitement right from their opening stage number, Get Ready, and sing their way through eleven other songs, pausing only for a brief introduction to the band and the group in mid-act. Most of the singing is in the falsetto range, from lead singer **Eddie Kendricks** or newcomer **Dennis Edwards**, but I liked as contrast **Melvin Franklin's** bass singing in I Truly Truly Believe, and as a group they are at their best with the zippy Hello Young Lovers and I'm Losing You, a real pile driver.

The band is well conducted by the Temp's lead guitar **Cornelius Grant** and the whole act move right along, all five Temps taking lead vocals during it. **AE.**

**Other titles: You're My Everything, I Wish It Would Rain, For Once In My Life, I Could Never Love Another (After Loving You), With These Hands, Swanee, The Impossible Dream, Please Return Your Love To Me.**

★

**TIM HARDIN: TIM HARDIN 4 (Verve CLP/SVLP 6016; 37s. 6d.).**

The genius of Tim Hardin rides again. On this, his fourth LP, Tim is in a much bluesier vein than I have known him before, with classics like House Of The Rising Son, Bo Diddley and Seventh Son included

I much prefer him on his own material, particularly up-tempo numbers like Ain't Gonna Do Without, Parts 1 and 2, and Airmobile. There are many sides of this multi-talented singer-composer-guitarist, and none of them have received the acclaim they deserve.

This album will instantly be snapped up by his followers, and also deserves a place in any collection that includes class, originality and drive. **GC**

**Other titles: Whiskey, Whiskey, How Long, Danville Dame, I Can't Slow Down, Hello Baby.**

★

**CREEDENCE CLEARWATER REVIVAL (Liberty LBS 83259; 38s 7d).**

The Creedence Clearwater four produce a very insistent instrumental sound with the conventional three guitars and drums sound, working their numbers up to an almost unbearable pitch by ever-increasing the intensity through the repetitive chords. They have a raving blues shouter in lead guitar **John Fogerty**, whose efforts are interspersed by plenty of instrumental breaks, some quite long.

I liked the hard driving I Put A Spell On You and the softer, yet just as compelling, 8½-minute Susie Q, with the vocal taken through a more muffled mike. It is quite obvious that all four are top class musicians who enjoy making up sound patterns as they go along. Well worth a listen. Five tracks written by the group. **AE.**

**Other titles: The Working Man, Ninety Nine And A Half (Won't Do), Get Down Woman, Porterville, Gloomy, Walk On The Water.**

★

**JULIE LONDON: YUMMY YUMMY YUMMY (Liberty LBL/LBLS 83183; 38s. 7d.).**

Of the two Julie London LPs issued this week, this one, featuring 14 hit songs, is by far the best. Numbers like Stoned Soul Picnic, Light My Fire, Mighty Quinn, Louie Louie and Yummy Yummy Yummy are given very different treatments to the original versions, and in most cases I prefer Julie's. Her voice is very warm and I'm only surprised that we don't see and hear much more of the lovely Miss London. **GC.**

★

**JULIE LONDON: JULIE LONDON (Sunset SL/SLS 50042; 17s. 6d.).**

This is a collection of Hollywoodish songs, that are greatly enhanced by the singer's voice, but are still trite and meaningless. The orchestrations, however, are very, very good. **GC.**

**Titles: Laura, In The Middle Of A Kiss, I'm In The Mood For Love, That Old Feeling, My Love My Love, Baby Come Home, Tain't What You Do, Bill Bailey Won't You Please Come Home, Spring Is Here, Blue Moon.**

★

**MALCOLM (ROBERTS) (Major Minor mono and stereo S/MMLP49; Price 37s 6d).**

I suppose you're supposed to know this fine singer's last name is **Roberts.** There's no sign of it on the sleeve at all, just **Malcolm.** He sells himself well with a dozen songs, from his hit, May I Have The Next Dream With You, to Where Did I Go Wrong, Tra La La (both written by the singer), the **Reed-Mason** Why Did I Fall In Love, and Dancing Partners. Malcolm has a strong, if lightish, voice, and producer **Tommy Scott** has given him plenty of vocal and instrumental support, conducted by **Johnny Harris. AE.**

**Other titles: Tears Won't Wash Away Your Heartaches, Heartbreak Melody, You No One But You, Stand Beside Me, Please Forgive Me, I Can't Hold Back My Tears, I Wonder Who's Kissing Her Now, Why Did I Fall In Love.**

**THREE DOG NIGHT (Stateside SL/SSL 5006; 37s 5d.).**

I'm not sure if Three Dog Night is a trio, but they sure make enough noise for a massed band! Actually this pop-blues, for want of a better description, is more than ear-pleasing. It's raucous, but melodic, and some of the harmony build ups are very intricate, as on One, and the Lennon-McCartney song It's For You. Some very distinguished songwriters' names appear on this album, in addition to the **Beatles. Harry Nilsson** wrote One; Heaven Is In Your Mind was penned by assorted members of what used to be **Traffic;** Bet No One Ever Hurt This Bad is written by **Randy Newman,** and Don't Make Promises from **Tim Hardin. GC.**

**Other tracks: Nobody, Let Me Go, Chest Fever, Find Someone To Love, The Loner, Try A Little Tenderness.**

★

**THE UNBELIEVABLE MISS CLEO LAINE (Fontana stereo-play-mono SFXL53; 14s 6d).**

One of Britain's better singers offers a "sampler" of her delicate wares on this 10-track LP. She uses her voice as an instrument most of the time and her flexibility is often quite amazing. The tracks are taken from five of her previous LPs. I liked the jazzy Slow Boat To China, her slow version of Tea For Two, her intimate Woman Talk. Here's a singer who needs little backing. **AE.**

**Other titles: Shall I Compare Thee, Polka, I'll Be Around, I Think Of You, I Gotta Right To Sing The Blues, Remind Me, Little Boat.**

★

**BUCK OWENS AND BUCKAROOS: I'VE GOT YOU ON MY MIND AGAIN (Capitol mono and stereo E-ST 131; 37/5).**

**Buck Owens** enjoys the reputation of being one of America's biggest C&W artists, though I fail to share in the general enthusiasm. These songs are varied, some being reminiscent of his earlier work ten years ago and some bang up to date.

His oldest son, **Buddy Alan,** joins Buck on (I'll Love You) Forever And Ever and their smash single Let The World Keep On A Turnin'. It is also the first time Buck has used background voices on disc. Bound to enjoy healthy sales. **RG.**

**Other titles: I've Got You On My Mind Again, Don't Let True Love Slip Away, I Wanna Be Wild And Free, Where Has Our Love Gone? Sing A Happy Song, That's All Right With Me, Love Is Me, Hurry Come Running Back To Me, Alabama, Lousianna Or Maybe Tennesse, I Ain't A Gonna Be Treated This Way.**

★

**VIKKI CARR: DON'T BREAK MY PRETTY BALLOON (Liberty mono or stereo, LBS 83143E; 38s 7d).**

The girl with the pleading voice sings the title song so appealingly you wouldn't think of bursting it. Vikki turns from the quiet to the turbulent in Tears On My Pillow and compelling in Just For You. Miss Carr gets a big backing, both orchestrally and vocally, and the result is an album of lasting value.

**Other titles: Happy Together, The Glory Of Love, It's Not Unusual, Nothing To Lose, All My Love, The Magic Of People, She'll Be There, Your Heart Is Free Just Like The Wind, Honey.**

★

**RIGHTEOUS BROTHERS: GREATEST HITS VOL. 2 (Verve mono and stereo VLP 9240 37/5).**

NO doubt this LP has been released as a result of the recent success of You've Lost That Lovin' Feelin', but I don't feel it stands a better than average chance of making it. A good selection of the Brothers on peak form, even though all the numbers weren't strictly hits, let alone "greatest." The opening track, You're My Soul And Inspiration, gives Bill and Bobby the chance to each show off their vocal talents on a ballad kick while the excellent Justine and Little Latin Lupe Lu suit their rocking style.

Bill's solo on Loving You is strongly recommended, but I don't think all the songs are quite strong enough to warrant a hit album.—**R.G.**

**Other titles: What Now My Love, My Prayer, Let The Good Times Roll, Bye-Bye Love, Go Ahead And Cry, I Just Want To Make Love To You, This Little Girl Of Mine.**

★

**JULIE FELIX: GOING TO THE ZOO (Fontana stereo play mono SFL 13117; 14s 6d).**

Quiet, charming songs sung by the clear-voiced Julie, of TV fame. She features ten songs, among them her description of an airport wait In The Early Morning Rain, her adventures Going To The Zoo, and her protest about soldiers going off to war in 100 Men. Backing is restful mostly guitars, including her own. **AE.**

**Other titles: I Read It In The Daily News, Cryderville Jail, The Salvation Army Song, Go Away And Come Back Another Day, Who Will Buy, I'm Just A Country Girl, I Think It's Going To Rain Today.**

★

**ORCHESTRAL**

**ZACK LAWRENCE: I WILL (DJM Records, LPS 401; 38s, 7d.).** This 23-year-old conductor (and musical director of DJM Records) believes in punchy, peppy orchestral music and gives you plenty here. Produced by label boss **Stephen James,** the dozen titles are handpicked and I liked specially Can't Take My Eyes Off You, I Will, Honky Tonk Train Blues, and Young Dreamer by Zack himself. A talent with a big future.

**CONTEMPORARY SOUND OF NELSON RIDDLE (United Artists, mono and stereo SULP 1225; price 37s. 5d.).** The smoothest bandleader of the '50s shows he is keeping up with the times adding extra instruments like organ, guitars, etc., for orchestral versions of Light My Fire, Gentle On My Mind, Stoned Soul Picnic and Where I Go (from "Hair"). Good quiet listening.


THIS IS THE ORIGINAL
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# NME GOES SHOPPING WITH TOP TEN GIRL CLODAGH RODGERS

## who reveals her LIFE-LINES to you below

CLODAGH wears that "I'm sure I know her from somewhere" look as she enters her local grocer's shop. Above: Lots of choice on the shelves makes Clodagh buy more than she needs. Potted paste might come in handy. Right: Reach for it! Clodagh likes marmalade and chooses a Scotch make. Below: "Have I spent all that" she thinks as the happy check-out lady totals it up.

Butcher next. Steak or a leg of lamb? Clodagh shops for herself and husband John Morris. She's a good cook, he says. Now she posts a letter and nearly gets her hand caught in the pillar box.

★

PICS: STUART RICHMAN

★

## And on to the laundrette

Just time to do a few smalls at the corner laundrette. She puts her money in the slot and off the machine goes. Then to the spin dryer. Oh, oh, is Clodagh making her final exit by disappearing into the drier. That's one way to take a spin in the afternoon.

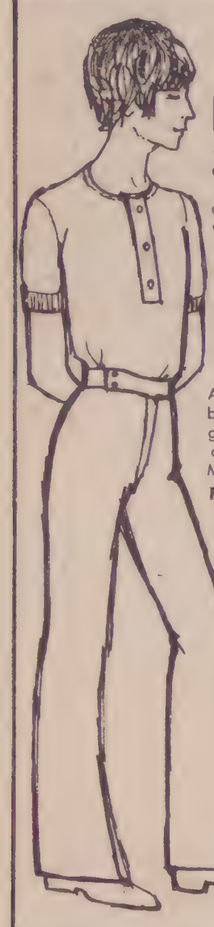
### Personal details

**Professional name:** Clodagh Rodgers
**Real name:** Clodagh Rodgers
**Birthdate:** March 5, 1947
**Personal points:** Height: 5ft 3½ins; weight: 7st. 7lbs; colour of eyes: green; colour of hair: blonde.
**Parents' name:** Thomas Louis and Gertrude Rodgers
**Brothers' and sisters' names:** Frank, Louis, Lavinia
**Husband's name and occupation:** John Morris (Record promotion manager).
**Present home:** Willesden, London.
**Where educated:** St. Mary's Intermediate School, Newby.
**Musical education:** Self-taught.
**Age entered showbusiness:** Twelve.
**First public appearance as amateur:** Ballywena with Michael Holliday in 1957.
**First professional appearance:** Parade Of The Pops 1962.
**Biggest break in career:** Meeting Kenny Young.
**Biggest disappointment in career:** Eight flop records.
**TV debut:** Adam Faith show, 1963.
**First important public appearance:** Parade Of The Pops.
**Current hit:** "Come Back And Shake Me."
**Albums:** Making one for RCA now.
**Present disc label:** RCA.
**Other labels in past:** Decca, Columbia.
**Recording manager:** Kenny Young.
**Personal manager:** John Morris.
**Musical director:** Johnny Arthey.

### In Greece

**Major awards:** Third prize in 1968 Greek Song Contest.
**Date and title of film debut:** "Just For Fun," 1963
**Other film appearances:** "It's all over Town," 1964.
**Important engagements abroad:** Greek Song Festival, 1968. Knokke Le Zoute, 1964.
**Biggest influences on career:** My father, agent Louis Rodgers and my husband John Morris.
**Hobbies:** Shopping for clothes, sleeping
**Favourite colour:** Pink.
**Favourite food:** Home cooking.
**Favourite drink:** 7-Up, lemon juice and Ouzo.
**Favourite clothes:** Chenille suits.
**Favourite actor/ actress:** Steve McQueen, Barbra Streisand.
**Favourite composers:** Lennon/ McCartney and Kenny Young.
**Favourite groups:** Moody Blues, Beatles.
**Car:** Zephyr.
**Miscellaneous dislikes:** Black and white movies on colour TV!
**Miscellaneous likes:** Sunbathing, money and clothes.
**Best friend:** My sister Lavinia and my mum.
**Most thrilling experience:** Hearing that "Come Back And Shake Me" was in the charts.
**Taste in music:** C-and-W, soul — everything but classical
**Ambition:** I'd really like to be a good enough artist to do on stage all the things I'd like to do, the way I'd like to do them.

**NEXT WEEK**
**MOODY BLUES**

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## MIKE HUGG, of MANFRED MANN, nominates his TOP FIVE discs....

**DR. JOHN "The Night Trip" LP.** I just dig everything about it.

**DELANEY AND BONNEY "The Original" LP.** It's something like the Band LP that came out, that sort of feeling. There's a great piano player on it. I don't think it's been released over here.

**RICHIE HAVENS "Something Else Again" LP.** I like this better than his other albums. He's very good.

**CHARLIE MINGUS.** Any of his albums will do.

**BEATLES "Get Back."** It just makes me feel good.

## ...and his BOTTOM FIVE!

**TREMELOES "Hallo World."** A bad production. I heard the original demo and it was so much better.

**MANFRED MANN "Ha Ha Said The Clown."** The most aggravating record I've ever made.

**LULU "Boom Bang A Bang."** No comment!

**PETER SARSTEDT "Where Do You Go To."** It irritates me, but I don't know why.

**BEE GEES.** Anything by them. The impression I get when I read about them generally annoys me.

## STEPPENWOLF GROUP FOR NME POLL CONCERT

## Fascinating Max charms oldies

**MAX BYGRAVES has an act so finely calculated to get the middle-aged audiences begging for more that it was fascinating to watch. It was a mixture of sentiment, cosy humour (lots of old jokes included), his own happy family man image and a few easy-going songs like "Little Green Apples," "Messing About On The River," in which the audience spontaneously joined in, and "You Need Hands."**

He is headlining the second of three variety bills at the London Palladium and will be there until

He was truly a revelation to me. I hadn't realised that an imitation of Al Jolson, down on one knee with the spotlight on him could still bring rapturous applause. I wondered what the American sitting next to me thought.

Making their debut as a double act on the London variety stage, Tony Hatch and Jackie Trent are a sugary-sweet couple. Tony sat shinily at the piano, patent leather shoes gleaming in the spotlight while his dearly beloved wife (you could tell by the way they kept looking at each other) sang a medley of songs that made them very rich indeed.

Jackie's voice is strong, but somehow lacks a distinctive sound and Tony's piano playing is fine for picking out million selling tunes, but not quite up to public performance.

Also on the bill were Arthur Worsley (ventriloquist), and Dailey and Wayne (comics). **JAN NESBIT.**

## Israeli show too Western?

THE "Best Of Israel" at the Royal Festival Hall attracted a heavily partisan audience, who applauded the artists with enthusiasm before they even appeared. There were lots of references to the six days war and a few jokes about Cairo, all going down very well.

Rather handsome Ron Eliran is one of Israel's top pop singers. He sang a mixture of Israeli songs and others, like "Yesterday," in Hebrew, which he said had been "instantly Zionised."

Hedva and David sang a very good version of "If You Go Away," she singing it in English, he echoing her in French.

As I came away I heard one lady complain that the concert had been too Western; "not enough of the real thing." I think she probably had a point. **J.N.**

# 'Z' is for Zapple.

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**George Harrison: (Zapple 02)**

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NME

# EMANON PUTS TWO MANFREDS BACK ON THE ROAD

**NO more public appearances from Manfred Mann, a limited number by it's sub-group Emanon (no-name spelt backwards), but a continuing stream of singles like it's newest hit, "Ragamuffin Man."**

BY RICHARD GREEN

That's the latest information on one of pop's oddest groups. For the past couple of years nobody has been very sure exactly what Manfred Mann collectively was up to next. Not even the group.

Things are still pretty much in a state of flux, but Mike Hugg was able to tell me on Monday at least as much as he knows about their movements.

When I told him that "Ragamuffin Man" was in the chart, he said in his soft, whispery voice: "Is it? I wasn't sure about this one. It's completely different from the demo. I can't explain what it was like . . . it was sort of, 'yeah, yeah, Ragamuffin Man' and all that.

"We did it two or three times to see which one turned out best. Nobody really thought much of it, Manfred liked it and changed it round, then got us into a session and played it, so we recorded it."

In a recent interview, John Peel expressed the opinion that Manfred Mann were taking money from the pop industry through their singles and using it for things they wanted to do.

Put to Mike, he smiled, looked at his feet and replied: "Yes, I suppose he's right. I saw what he said."

Why this attitude of "pop's okay as long as we don't get too involved?"

**"In the old days, when we started, I don't know if you remember, when we played down the Marquee, we were playing what we wanted," he began, "but along the line we got distracted and led away.**

"We started off playing jazz, but what we play now is much more pop-influenced because we eventually began playing it a lot. Blood, Sweat and Tears are supposed to be a mixture of pop and jazz—one track is jazz and the next is pop, it's not one thing."

It seems that the group's initial enthusiasm has dwindled. Mike explained why.

"When you become big, everything is great and you are enthusiastic because it's new, but after you've had a few hits, you tend to lose it.

"The people in the group are so different, it is difficult to keep them all together. Really it's impossible, everyone wants to do different things. We won't be appearing together again, we decided that months ago. We'll just come together to record, we haven't thought about an album, but I suppose we'll have to do one.

**"Playing again would mean rehearsing and all that . . . oh, no. It's like a family reunion when we record; we don't even talk about what each other is doing."**

MANFRED MANN (l to r): MIKE D'ABO TOM McGUINNESS, KLAUS VOORMAN, MANFRED MANN, MIKE HUGG.

While Tom gets on with his writing, Klaus does his classical and art bit and has the occasional sit in and Mike D'Abo goes on about acting, Manfred and Mike Hugg have formed the basis of Emanon.

Emanon is a pop-jazz group comprising also a saxist from the Mike Westwood Band "his name's Bernie, I can't think of his second name," drummer Craig Colling who used to be in Procession, bassist Steve York from East of Eden and the entire Maximum Breed horn section of four saxes and a trumpet.

"We don't really know what we're going to do yet," Mike admitted. "We did a date at the ICA which went down pretty well in spite of the hang-ups. We had to get everyone together from the different bands and the night before all our gear was pinched. We're doing a date at the Marquee next week.

**"I hope we don't get led astray as well. It'd be nice to carry on as we intend to begin."**

Manfred and Mike are finding jingle writing very lucrative at the moment. Last year, they won an American prize for their Benson and Hedges ad and this year, a British award for their Woodpecker Cider commercial.

Mike listed five or six of their jingles currently being shown on TV ranging from paint to yoghurt, though some people may not think there's that much difference between the two.

"At first, I found it difficult to write a song thirty seconds long," Mike told me, "now it's okay. I usually use the middle eight of songs I've written. The other day, one of the companies wanted a full-length song written and I found it difficult to lengthen the jingle!"

# Blood group get chart transfusion

**BLOOD, Sweat and Tears have long been one of the most highly-rated American Underground groups in this country, I believe mainly because of Al Kooper's association with them.**

A series of albums have increased the group's popularity and this week, it's latest single, "You've Made Me So Very Happy," enters the NME chart at No. 28.

Kooper has since left the nine-piece outfit, having become a solo singer, though he did some of the arrangements on the group's new album. He formed B, S and T in the summer of 1967, he already being well-known since playing organ with Bob Dylan at the Hollywood Bowl in 1965.

The band's music is described as "a wedding of jazz and rock," a rather puzzling description which becomes self-explanatory when you hear their music.

Individually, the group is: lead singer David Clayton-Thomas (25), London-born and raised in Toronto, who won five gold records with his own group called David Clayton-Thomas and the Boss Men; guitarist Steve Katz (24 today—Friday), born in Brooklyn and played with Kooper in the Blues Project who enjoys chess; bassist Jim Fielder (21), born in Texas, who was a member of the Mothers Of Invention before joining B, S and T; saxist Fred Lipsius (25), born in New York City, he studied at a Boston school of music and played with a jazz group.

Trombonist Richard Halligan (25), born in New York, has an MA in music and formerly led his own trio; drummer Bobby Colomby (24), born in New York City, has a BA in psychology; trumpeter and flugelhorn player Chuck Winfield (26) born in Pennsylvania and is a bachelor of music; trumpeter Jerry Hyman (21) born in Brooklyn, studied at the New York School of Music; pianist, trumpeter and flugel horn player Louis Solonn (25) also born in Brooklyn, is another bachelor of music.

RICHARD GREEN

## NEW to the charts

# 'Hair' hit for 5th Dimension

By GORDON COXHILL

**JUST like Nina Simone, but unlike Paul Jones, the 5th Dimension, three boys and two lovely girls from various corners of America, have scored a hit in the charts with songs from the hippy, happy musical "Hair."**

Aquarius/Let The Sun Shine In" is a medley of two of the best songs from the show, and the group's record lost no time in soaring to the No. 1 position in America.

It's taken a little longer to get off the ground here, but as Marilyn McCoo of the Dimension said over the transatlantic phone: "We only wish we could have been in Britain to promote the single, as we know how the record buyers there like to see as well as hear their groups.

"Anyway," continued Marilyn, who has just graduated from university with a business administration diploma in her pocket, "we hope to be coming over in the autumn, and meet a lot more people. When we came over to do the Tom Jones TV show last year, it was all over so quickly. We just didn't have time to see anything or anybody."

Marilyn, together with Florence LaRue, Ron Towson, Lamont McLemore and Billy Davis, got their big break while touring with Ray Charles in 1966. The Genius recommended them to a record company, and very soon, the group were in the recording studios with one Johnny Rivers.

"Go Where You Wanna Go," written by John Phillips of the Mamas and Papas, was their second record, and it shot straight to the top of the charts in America.

Then followed the Jim Webb classic, "Up Up and Away," which firmly established 5th Dimension as a major name in the U.S.A.

Two best-selling LPs, appearances on all the big TV shows, and dates at top venues have more than consolidated their position. I for one await 5th Dimension's visit with eagerness.

The 5TH DIMENSION (l to r) LAMONT, MARILYN, RON, FLORENCE and BILLY.

# TAMLA INVEST IN PRETTY THINGS

**ONE of the most astounding pieces of news recently has been the signing by Tamla Motown of the Pretty Things, a group famed to its wild exhuberance rather than its musical quality, though of late the latter has been breaking through.**

Leader Phil May and drummer Twink arrived to meet me looking far neater and tidier than the Pretty Things I remember from the days of yore.

"This could be the big move for us," Phil said, sipping a Bloody Mary. "People'll take notice of us here now that Tamla have signed us.

"They signed us for our music and we're writing a new album now. They're going to release the first one about May on their new label."

**Twink added: "Berry Gordy has told everyone they're got to get their fingers out and get us away, and the label. They're spending a fortune and it's got to work."**

Tamla are arranging a lengthy U.S. tour for the Things and one of the scenes the group hopes to present during it is a mime play based on the album "S.F. Sorrow."

Twink, explained: "We do this hour-long thing where each of us takes the part of a character on the album and mimes it.

"We have a tape playing the music and screens at each end of the stage for projection. I've been studying Marcel Marceau's actions."

"We wanted to do it here but there's nowhere that would let us," Phil pointed out. "They just want you to stand on stage and play music for a certain length of time."

He mentioned the possibility of the Pretty Things doing a short theatre tour here in the late summer and presenting the mime play, using all the available equipment.

**"We still loon," Phil told me when I asked if the group had quietened down, "but we are changing all the time. I think it's a good thing to keep changing."**

As a last reference to the Tamla association, Phil commented: "I expect some of their artists will record our numbers and we may even do shows and albums with them."

"The Pretty Things Meet Diana Ross and the Supremes and the Temptations" is a title I would love to see.

RICHARD GREEN

## NEXT WEEK:

# NME Poll Concert report plus pics of all the stars

# JEFFERSON: I'm just a penniless bum

**By ALAN SMITH**

**"I'VE spent all the money I ever earned with the Rockin' Berries," smiled Jefferson — "and now, I'm just a penniless bum.**

"This time round, though, I know what I'm doing. I've got sense. I've seen the ups and downs of show business, and I'm going all out to build myself as a good act and then stay with it.

"Mind you, the fact that I'm starting from scratch again doesn't mean you'll catch me screaming around the country doing ballroom dates straight away, to cash in because 'Colour of My Love' is moving up the Chart. I've got a shrewd manager — and he and I know we stand to earn more money if we wait awhile."

Jefferson, alias Geoff Turton to common mortals like me who remember his weirdly tingling voice on that golden oldie "He's In Town," is a man who really does know what he wants.

Like a refugee from the group scene who sees solo artists as an ever-increasing force in pop, Jefferson is now determined to make the best of the opportunity "Colour Of My Love" has given him.

He is emphatic that a "master plan" for his career means more than instant money and says it took guts for him to give up the security of group life, but he knows he'd do it again.

And he adds that the sudden respect given a solo artist would be enough to make any group member go alone.

**"It's amazing," says Jefferson in his now slightly-muted Midlands accent. "Suddenly it's 'This way sir,' 'Should I carry your bags, sir,' and 'Your dressing room is this way, Sir.'**

"When you're in a group, it's just a grunt and a shrug and a 'Jobsworth' saying: "Over there.'"

In spite of this taste for being treated as a gentleman, Jefferson admits it wasn't respect which really swayed him into going solo.

**"It was vanity," he smiles. "I have to be honest. All of us like being in the limelight a bit, and I'm no exception.**

"In fact, I can't describe the kick it gives me, becoming successful on my own. It's a good feeling when you're in a group, naturally, and you won't get me knocking groups because some of my best friends are in them . . . but there's still nothing like the satisfaction of making it by yourself.

"Not that I feel as if I've really made it. Not yet. I open the NME and see myself there in the Chart, but it hasn't really sunk home. Maybe I'll get the feeling, properly, when I next make an appearance.

"I had a taste of what it might be like the other Saturday, after I'd done the Simon Dee show.

"I got back to Birmingham, and as I stepped out of the train there were two girls waiting to get on. They kept looking at me, funny like, and so as I went past them I gave them a wink, you know how it is.

**"They finally made up their minds I was Jefferson, and then they just stormed me, there and then in front of everybody on the platform. Embarrassed? Crimson was the colour, never mind yellow!**

"Anyway, I signed their autographs . . . and suddenly I really began to feel a sense of achievement. It's a very nice feeling, believe me."

A most likeable thing about the level-headed and quietly-spoken Jefferson is his complete honesty and modesty.

For instance, he tells how he did a cabaret week in Chester-le-Street a few weeks before the release of "Colour Of My Love" (which is, incidentally, a Paul Ryan song about which Paul was reputedly unhappy when he heard that "one of those Rockin' Berries" was interested).

**Says Jefferson: "The first two nights, the compere announced me as 'the former lead singer with the Rockin' Berries.' And I went down fine.**

"But I was unhappy about trading on the past, so I asked him to announce me just as Jefferson for the rest of the week.

**"I tell you . . . I died a death."**

# SONNY and CHER kill old image

SONNY and CHER rehearsing at Elstree Studios for last Sunday's Tom Jones show.

**By RICHARD GREEN**

**THE monster that grew out of Sonny and Cher has finally been slain by the good knight. No more oh-so-cosy records and P.A.'s. Instead it's record and film producing for Sonny and acting for Cher.**

"We happened at a time when the whole pop business was enjoying a boom," said a much slimmer, shorter-haired and moustachioed Sonny in his dressing room at ATV's Elstree Studios where he and Cher were guesting on "This Is . . . Tom Jones."

"I hate all the stories about us. You can't blame the writers, that was just the way we had to be. Our publicists put out the stories that we were all lovey-dovey-poo and they believed it."

If Sonny shows a certain cynicism, he is at least not ungrateful for the opportunities that his and Cher's brief pop boom gave him.

"The music papers are like gossip mazagines, everybody knocking each other," he said. "This is the time when personalities count. People must start moving into a new medium. Tom Jones is a personality, he's appealing a lot more to the mothers, I don't think he's that huge with the Underground hippies, but he's a personality.

**"I admire Ringo and what he's doing. He says he wants to be an actor and he's actually doing something about it. Marianne Faithfull's doing well in her play. She should act, she was never a singer.**

## No waiting

"There are the talkers and the doers. It's no use sitting back waiting for people to come to you, you've got to go out and do it."

What, then, have Sonny and Cher been doing? For a start there was "Good Times" about which we heard so much, but which we never say. What happened?

"It was garbage." Sonny admitted. "Well-made garbage, but still garbage. A guy said 'Make a film with ten songs in' and I thought 'What a great idea.' 'Good Times' taught me what mistakes not to make in movies.

"It was shown in America but it's up to the distributors what they do with it in Europe."

"I hope you never do see it," muttered Cher who was busy fixing her make-up.

Recently, Sonny completed shooting "Chastity," a film on which he pins a lot of hope and in which he has great faith.

**"I took all the money I had and made the picture," he explained. "It's about a girl today. It goes into her problems and says to the adults 'Look, here's a modern girl and here's what she's faced with. What do you think about that?'**

"I used her (Cher) and other no-names for it . .

"Thank you," interrupted Cher.

"Well, you're not a name film star," Sonny retorted.

"I don't want us to depend on records and a hit for another three months survival," Sonny pointed out. "It's okay to use records as a vehicle, but you have to explore other fields."

Having known Sonny and Cher so well before, it was strange for me to listen to their talk now. There were no admissions of failure, but an acceptance of the fact that the boom is over.

# 'Underground to explode' say FAMILY

**By NICK LOGAN**

**AN underground explosion is about to happen according to Roger Chapman, bearded lead singer and dynamo behind Family. "The whole music scene is very strange at the moment," mused Roger, taking time out from Family rehearsals in a London basement club before the group left on its current U.S. tour. "I feel there is going to be such an explosion of talent.**

"There are so many great young groups on the verge of doing great things. I just feel that it is all going to suddenly happen at once."

Family are one of the best of the new wave British groups and are currently following the pattern set by outfits like Fleetwood Mac, Ten Years After and Jethro Tull of building up a following in the clubs and then transforming that following into LP buyers.

Sounds of a jazz-flavoured jam session between drummer Rob Townsend, guitarist John Whitney and saxist Jim King on piano were permeating up to street level as I approached

It is something of a pop cliche to say that a group combines a bit of everything in their music but with Family that would be the only way to describe their highly distinctive sound.

"Family music? It's an amalgaman of differed likes," offered Roger Chapman, having to raise his voice to make himself heard.

## Open minds

"We are all pretty open-minded to all different kinds of music — classical, pop, jazz, country, folk, rock and roll — it's all there."

I asked Roger, a stringy six-footer, if he thought Family's music would always be limited to minority appeal?

"I hope not," he replied, "but I don't see why it should. The Cream had their own thing, it was minority appeal, and they made it popular. Now millions of groups have the same sound."

Do they consider themselves an underground group?

"Put it this way, we owe a lot to the underground scene, but we don't want to be an underground group in the sense that we only appeal to the underground.

**"What's the use of doing things and only appealing to the minority. We just want to be appreciated by as many people as we can.**

"For me it is just as great to play in a ballroom and go down a storm as to play in the Middle Earth and go down a storm.

"However, if a group is going to play outright commercial then they are going to lose a lot of respect.

**"We intend to just keep on playing what we are playing and make it successful, like Jethro Tull and Nice are doing.**

**"The best examples of that are the Beatles and Jimi Hendrix."**

It was some 20 months ago that Family came down from their native Leicester, moved into a house in Chelsea and set about making their name and music known.

In London, they met up with an old friend in John Gilbert, a young film producer whose credits include the Michael Caine film "Alfie."

John liked their music, gave them advice and financial help and eventually became their manager.

**Part of their success—they claim to be one of the most popular road-shows on the club circuit—is due to the fact that they write all their own material and that they can play a bewildering variety of instruments.**

"We have a large range of instruments between the five of us than most groups of comparative size and this has definitely helped us in what we have produced," says Roger.

I had been told that they were more pleased with their second album "Family Entertainment," produced by the group, than they were with the first LP "Music In A Doll's House," produced by Dave Mason.

Roger shrugged. "No, I'd say we were more sort of disillusioned by both of them. You begin to notice the little faults after a while; we're never really satisfied.

"Maybe it's a bit more satisfying in some ways. The second LP is more forceful; more like we really are. The first one was a bit . . ." He struggled for the word. Fragile, I suggested, like a doll's house. "Right."

When the explosion does happen, Family will be there

FAMILY on stage without bassist Ric Grech who left this week to join the Clapton-Winwood-Baker group, see story on news pages. Left to right they are ROB TOWNSEND, JOHN WHITNEY, ROGER CHAPMAN and JIM KING.


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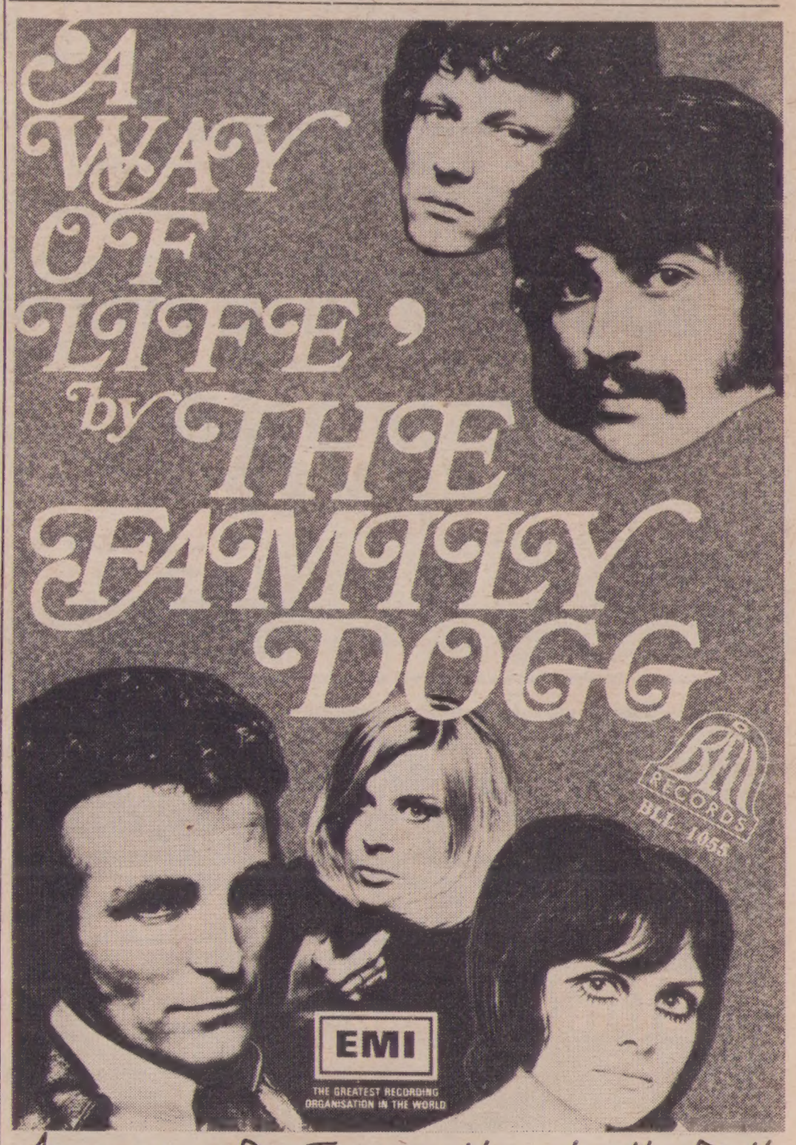
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# APPLE OFFICE 'SALESMAN' SHOOK READER

I WAS rather amused a few days ago when a friend showed me an extract from the "Daily Mirror" (March 8) in which it said that "efficiency has become the keyword" at Apple Offices in Savile Row.

This was after the scare put out by John Lennon that Apple would be bankrupt within six months; the article also said that Apple was no longer a "shelter for drop outs."

The reason for my mirth was that on Saturday, April 19, of this year I went to 3 Savile Row, W.1, with a close friend, who wished to buy an Apple LP he could not obtain anywhere else. On entering the premises we found a long, lush wall-to-wall green carpet, low white tables, and cushioned chairs situated in one corner, while in another corner, there behind his desk sat the receptionist, fresh from Carnaby Street, reclining in his chair.

## Trash ?!!

We told him what we wanted. An expression of amazement swept across the others face. "That load of old trash!" (or words to that effect) he exclaimed and explained to us that it was not worth the money, and was a complete waste of time to buy the disc.

But the potential purchaser insisted on having the LP; yet the opposition was not to be beaten and repeatedly told my companion the futility of this exploit under which pressure my friend almost admitted defeat, but bravely he withstood.

Then we had the arrival of two new persons on the scene, one male and one fair sexer. Whether they were friends of the receptionist or Apple employees I do not know.

The new man listened to the case and his verdict was that we should have the LP free of charge, but this was not acceptable to the receptionist who would have had to account for the missing disc. So it was decided we should pay for the LP at the full retail price, still under the protests of the other party that it was a waste of money.

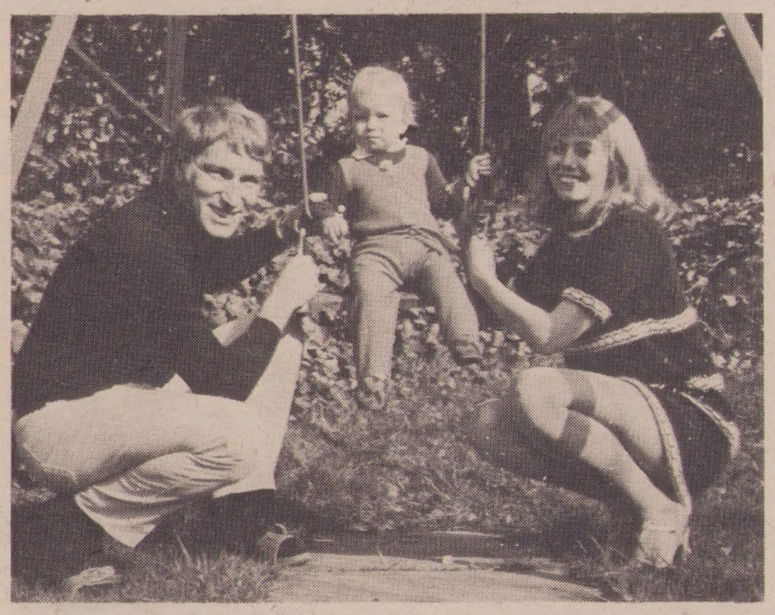
Out came the money, but oh! they did not know the price (Apple efficiency) and so a few calls were wasted asking record shops the price. At last this was discovered.

Now the LPs were kept in cardboard packets of two and one of the LPs was pulled out of its packet. After a conversation on Apple's future my friend asked if he could have the record in a cardboard packet and the receptionist slid the disc back in its packet while all the time the other one was in there too. The money was handed over and off we went with two LPs for the price of one!

All this is true. The other LP has since been returned but it makes you wonder whether John Lennon was really joking.

**L. GARWOOD (East Wittering, Sussex)**

## LP TOKEN WINNER



**FRANK IFIELD, just back from Australia, found he had a new £40,000 house at Totteridge, bought by his wife GILLIAN during his absence. And baby MARK approves of the swing in the garden!**

WOULD it be possible for you to find out what Frank Ifield is doing now? I am aware that Frank is not a great publicity seeker but he does have a very big following so naturally his fans are anxious to learn something of his future plans regarding television, records etc; and what better than to print them in the largest selling newspaper in the world? — **MRS. M. CRESWICK, Sheffield, Yorks.**

**Tony answers: You will be happy to hear that Frank is meeting executives from American NBC-TV this week to discuss colour TV spectaculars to be filmed in Japan for showing all over the Far East and America. Frank has already made a series of colour spectaculars for them. He is recording a single and an LP this week in London.**

## Beatles' music article wins favour

**AT last a Beatle talking about Beatles music instead of drugs or the problems of the world** (NME last week).

Nobody denies the importance of world peace, or anybody's right to protest about it, but it still came as a refreshing change to find John Lennon talking about the Beatles' "own thing" again.

As a Beatles' admirer who bought a few shares in Northern Songs, I found it fascinating to read that John and Paul are now composing at a faster rate than ever before. If only they succeed in their efforts to keep control of Northern Songs, then obviously the company could become even more successful.

Who can blame the Beatles for trying to stop the future beautiful songs like "Yesterday" and "Eleanor Rigby" falling into other hands? I don't blame them for getting involved in the world of high finance in a bid to prevent this. Every success to them. — **JOHN WOODWARD, Bishop's Stortford, Herts.**

WILL it really make any difference to the record buying public if Heathmore has five hundred pounds worth of clothes, a flash Italian sports car and photos in the popular press of Sandie Shaw washing his hair. I'd have thought a sure fire hit song, which I don't think "Home Isn't Home Anymore" is, was the top priority — then the image can look after itself. — **JULIA FIELDS, London, N.W.6.**

HOW often we hear of major name, London-only concerts — Janis Joplin, Andy Williams and Bob Dylan spring to mind. What about fans in the provinces, who, if they wanted to see these concerts would have to travel up to and over two hundred miles to the capital?

Would it not be a good idea to introduce wide screened, close circuit television, so that we who live far away could view the concerts as if we were there. This idea has proved very profitable with football and boxing so why shouldn't it prove profitable with pop? **KEVIN LEE (Wavertree, Liverpool).**

## From YOU to US

**Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.**

THE letter from Jane Freeman (FYTU, May 3) prompts me to write this letter.

Miss Freeman stated: "The parks have always supported music with their usual highly competent brass bands so how about giving young musicians the same encouragement."

I appreciate the compliment she makes to the bands, but like many other people she seems to think that Brass Bands are full of old men. This is certainly not so. To quote my own band, over half the men are under thirty years of age.

May I also suggest to readers of the NME that they attend a Brass Band concert as I think that they would be pleasantly surprised

**TREVOR PARKS, Secretary, Barton Town Band (Barton-on-Humber, Lincs).**

SO Barry Gibb thinks that "the wife should have nothing to do with her husband's business affairs" (NME May 3). Well, I should like to know who else we should go to for help and advice but to the one we love.

No doubt Robin's wife loves him very much and if she feels he is getting a bad deal naturally she will speak up.

Once you're married, despite what Barry Gibb seems to think, Love comes before blood and even some one as close as a brother. **J. JOBERS (South Shields).**

## When player goes, so do the stars!

I was sitting playing my records
When the player went crack, crack, crack,
I asked the Beatles to sort it
But they just said "Get Back."

I went along to Lulu
Who said I'll do what I can
You must tell me first though
Did it go "Boom-Bang-A-Bang?"

Alas I still had no luck
So I went to fetch the Cream
But they were with the Moody Blues
"On The Threshold Of A Dream."

I heard Engelbert Humperdinck's voice
Backed by six trombones
He couldn't sort it though
Neither could Tom Jones.

Bob Dylan, he came to help
But he hadn't much time,
He'd to catch a train in a little while
On the "Nashville Skyline."

By now I started to panic,
So I sent for Fleetwood Mac
They didn't sort it
And it still goes crack, crack, crack.

I tried Amen Corner's Andy
And the Love Affair
I even tried the Family
And the cast from the musical "Hair."

Noel Harrison came along
And he had a good try
But in the words of Mary Hopkin's song
I'll just say "Goodbye."

**KENNETH SIMPSON, 6 Featherhall Terrace, Corstophine, Edinburgh, EH12 7TT.**

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**JOHN MAYALL'S BLUESBREAKERS:** Guildford Civic Hall (11), Manchester Free Trade Hall (13), Portsmouth Gouldhall (15).
**MARY WELLS:** Wolverhampton Park and Birmingham Cedar (12), Newcastle Crystal and Birmingham Cedar (15), Liverpool Mardi Gras and Victoriana (16), Manchester New Century and Doncaster Attic (17).
**TEN YEARS AFTER, JETHRO TULL, CLOUDS:** Portsmouth Guildhall (13), Newcastle City Hall (14), Birmingham Town Hall (15).
**HOLLIES:** Earlham Park, Norwich (10).
**DAVE DEE, DOZY, BEAKY, MICK and TICH:** Queen of Hearts Club Nelson, Pontypridd (13), Ice Rink, Paisley (16), Town Hall, Kirkcaldy (17).
**MARMALADE:** Trident Club, Dunbarton (15), Paisley Ice Rink (16), Municipal Buildings, Kilmarnock (17).
**EQUALS:** Royal Ballroom, Bournemouth (15), Devizes Corn Exchange (16), Newark Rugby Club (17).
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## Raver from 'Hair'

**MARSHA HUNT (22), "Hair" musical star, described as a female Jimi Hendrix, caused the "Top Of The Pops" producer near heart failure when her bolero top opened during rehearsals. He had the wardrobe mistress stitch up her front! Marsha's latest is "Walk On Gilded Splinters."**

# TAIL-PIECES BY THE ALLEY CAT

FOR summer cabaret season by **Elvis Presley** at Las Vegas, fantastic deal obtained by manager **Col. Tom Parker** — £8,000 nightly for a month! . . . British No. 1 hits overseas include **Mary Hopkin** "Goodbye" (Holland), **Peter Sarstedt** "Where Did You Go To" (Australia, and Norway), **Hollies** "**Suzanne**" (Denmark), **Barry Ryan** "Eloise" (Italy), and **Beatles** "Get Back" (Sweden) . . Did you know **Donovan** has a son? . . .

Former Apple general manager **Alastair Taylor** press officer for **Dick James** organisation . . . . At London's Festival Hall, **Geraldo's Orchestra** returns with guest singers **Malcolm Roberts** and **Carole Carr**, also pianist **Clive Lythgoe** tonight (Friday) . . . . Brilliant **Mick Jagger** impression still highlights **Barron Knights'** cabaret performance.

In Poland radio poll, **Roy Orbison** narrowly outvoted **Tom Jones** . . . . ATV chief **Sir Lew Grade** keen to sign **Liberace** for another series . . . . **Max Bygraves'** manager-agent **Jock Jacobsen** promoting Israel's **Lions of Judah** group here . . . .

No. 1 LP by **Moody Blues** great achievement . . . . At poll concert, **Norrie Paramor** also conducts **Johnny Howard's** orchestra for **Scaffold's** appearance . . . . Marriage hasn't harmed **Herman's** record hits . . . .

**Clodagh Rodgers** managed by husband **John Morris** of Decca's promotion department . . **Dickie Valentine** enormously overweight . . . Was **Lulu** encouraged by **Maurice Gibb** to read serious books? . . .

Published this month, "**Cilla Black's Wedding Album**" photo book . . . . Publicist **Valerie Bond** has joined **Brian Longley's** press relations office . . . . **Gun's** follow-up misfired . . . .

**Chris Hutchins** publicist for visit of **Mothers Of Invention** here this month . . . . A son **(Robert John)** for wife of **Jack McGraw**, publisher here of **Monkees'** songs . . . . Brilliant composer: **Kathe Green**, daughter of U.S. musical director **Johnny Green** . . . .

Sad death of **Dickie Pride**, rock singer discovered by **Larry Parnes** . . . On provincial stage tour, **Adam Faith** plays "Alfie" title role . . . . **Mike Leander** composition for next **Vanity Fare** single . . . .

From Philips, **Tommy Loftus** takes over RCA pop promotion . . . . **Raquel Welch** screen cameo role in **Ringo Starr's** "Magic Christian" . . . . From Pye, **Paper Dolls** switch to **Larry Page's** Page One label . . . .

Formerly with Mercury, **Julie Rogers** now signed to **Jeff Kruger's** Ember . . . . Persistent **Tony Blackburn** plugging helped create **Blood, Sweat and Tears** chart debut here . . . . New manager **John Marshall** has impressive plans for **Frank Ifield** . . . .

Classical concert promoted by **Klaus Voorman** (guitarist with **Manfred Mann**) in London this week . . . . **Ray Warleigh's** Philips disc debut a **Scott Walker** production . . . . U.S. singer **Julius La Rosa** now New York d-j . . . .

Death of musical comedy star **Ella Logan**, an aunt of **Annie Ross** and singer-comedian **Jimmy Logan** . . . . U.S. success of **Tom Jones'** TV series enormous . . . . **Tony Blackburn's** type of joke: **Simon** and **Garfunkel's** "Boxer" a knock-out . . . .

On his TV show, **Des O'Connor** plugged own disc twice! . . . . **Bob Johnston** produces LP hit parader **Leonard Cohen's** records — also **Bob Dylan's** . . . .For several U.S. concerts, **Johnny Mathis** joining forces with **Henry Mancini** and his orchestra . . . .

**Joe South** considering appearance in **Bobbie Gentry's** TV series here . . . . Recent **Mary Hopkin** health-farm rest . . . . "Love Man" **Otis Redding's** next single . . .

New **Manfred Mann** hit composed by **Mitch Murray** and **Peter Callander** . . . . Another British **Sammy Davis** film this summer, with **Peter Lawford** co-starring — under direction of **Jerry Lewis** . . . . "Half as Nice" **(Amen Corner's** recent hit) next **Dave Clark Five** U.S. single . . . .

When it's released, **Don Short** ("Daily Mirror") tips No. 1 for **Robin Gibb's** first solo single . . . . **Des O'Connor** found novel way of introducing **Sacha Distel** on TV — by singing **Peter Sarstedt's** hit . . . . Don't expect **Beatles** appearances on any "Tribute To Dick James" programme! . . . .

On the continent, **Jefferson's** hit competes with **Barry Ryan's** version . . . . Separated: **Herb Alpert** and his wife **Sharon** . . . . Visiting London: **Henry Tobias**, composer of last **Malcolm Roberts** hit . . . .

Ember chief **Jeff Kruger** in U.S. meeting **Glen Campbell** . . . Completed this week: **Petula Clark's** "Goodbye Mr. Chips" film . . . . **Eddie Fisher's** latest release is **Connie Stevens!** . . . .

BARRON KNIGHTS (l to r): BUTCH BAKER, DUKE D'MOND, DAVE BALLINGER, BARRON ANTONY and (behind) P'NUT LANGFORD.

## TOP CLASS KNIGHTS

**ONE of the funniest all-round entertainment acts to play at London's Talk Of The Town — that's the Barron Knights, who after their non-stop 50 minute performance on Monday night, must be ranked as a world class night club attraction.**

Originally a pop group, they have developed, via four successful singles in which they took-off other groups, into a slick, compact comedy unit.

The pace is hectic and always sustained. There is never a dull moment, from the opening introduction routine to their final song, "I've Got You Under My Skin," sung quite seriously to big-applause effect.

In between, they have a lot of fun with skits on Spanish singing, an instrumental battle, Austrian slap-dancing, Russian folk singing and a modernised version of their famous "Call Up The Stars," featuring Mary Hopkin, Des O'Connor, Rolling Stones, Shirley Bassey, Esther and Abi, Cook and Moore.

## Straight songs

Straighter versions of "Little Green Apples," "Hong Kong Blues" and "I Don't Want Her You Can Have Her" feature lead singer Duke D'Mond to good effect, with the others coming in strongly in support. They have a superbly clear amplification system which employs echo chambers and other fractured sound effects, and made some listeners think songs were pre-recorded and the boys were miming. I was assured later they weren't.

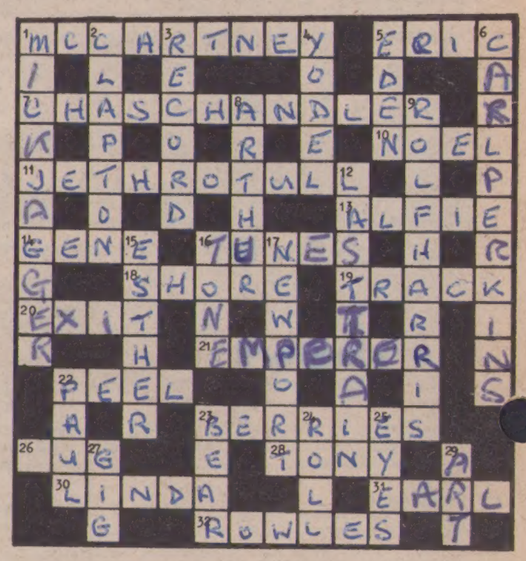
**The Bedfordshire group used no orchestra during the act, accompanying themselves on the three guitars of Barron Antony, Butch Baker and P'Nut Langford and drums of Dave Ballinger. Butch takes the lead in comedy, but all five are good comedians.**

Manager Toni Avern and agent Harold Davidson later told me of the struggle they had to convince the Talk management that the Barron Knights were a worthy attraction for this world-famous rendezvous. I wondered myself, but after seeing their act I hope to see the boys back again many times. They stay at the Talk until May 24.

ANDY GRAY

# NME POPWORD

Compiled by Alan Simmons, Exeter, Devon.



**ACROSS**

1. See 22 down
5. and 2 down. Supergroup star
7. Ex-Animal, ex-Hendrix manager (4, 8)
10. Son of Rex
11. Underground jazz-blues group (6, 4)
13. Cilla hit from film
14. U.S. solo singer
16. Melodies
18. Where Acker's stranger was found!
19. Who's label
20. Way out!
21. Mr. Pasternak's title
22. Specialist deejay
23. Rockin' group found on bushes
26. One of satirical U.S. underground group
28. Hollie
30. Married to 22 down
31. Soul partner
32. If he only had time!

**DOWN**

1. Magic G. Jerk (anagram 4, 6)
2. See 5 across
3. You do it in a studio
4. Speciality of Frank Ifield
5. Peter Sarstedt's singer brother
6. "Blue Suede Shoes" pioneer (4, 7)
8. His fire's been a bit dull of late
9. Aussie singer — TV personality (4, 6)
12. Just leaving in first Monkees' hit (4, 4)
15. Israeli songstress
16. Quality of sound
17. Venue for big U.S. jazz festival
22 and 1 across. Had a hand in the top two hits
23. Alan Price had an amazing dancing one
24. Goes with rock
25. Blue in Don Partridge hit
27. In musicians' parlance, an engagement
29. Half "The Boxer" team

### Answers next week and here is last week's solution

**ANSWERS**

**ACROSS:** 1, Johnny Nash. 7, UFO. 8, Nina Simone. 10, "Games (People Play)." 11, "(I) Spy." 14, Hit Records. 18, Topol. 19, Alan (Freeman). 20, Play. 22, India. 24, Ken. 25, Kiki (Dee). 26, Herd. 28, Nerve. 29, Adam (Faith). 32, Len. 33, "(Mellow) Yellow." 34, Dean (Martin). 35, "Sunny."

**DOWN:** 1, Janis (Joplin). 2, "Honey." 3, Nashville. 4, NEMS. 5, Song. 6, (Frank (Ifield. 9, Eamonn. 12, ("By The Time I Get To) Pheonix." 13, Del (Shannon). 14, (Mary) Hopkin. 15, Ray (Davies). 16, (Michael) Caine. 17, "(Urban) Spaceman." 21, Andrews. 23, Dodd. 26, Helen Shapiro). 27, Randy. 30, PYE. 32, Sly.

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